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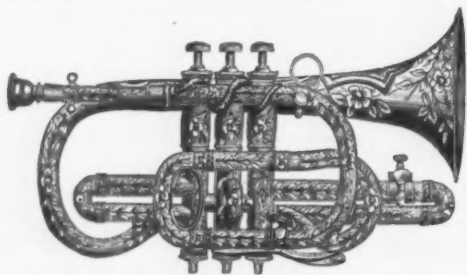
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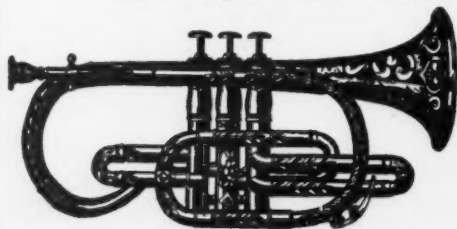


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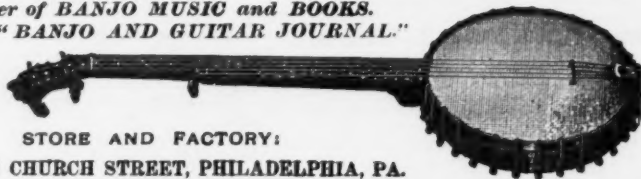
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CHAPTER IV.



ALASTOR (through the infernal long distance telephone)—"Hallo!"

"Hallo! Give me No. 7777!"

SOPHIS.—"Hallo!"

ALASTOR.—"Is this you, Sophistocles? Where are you, and what are you doing? Nearly one hundred years have passed since your fiasco in Rome, and we have heard nothing further from you!"

SOPHIS.—"I am in Florence, Italy, and watching the progress and development of opera."

ALASTOR.—"Opera! What is that?"

SOPHIS.—"A new invention—a new kind of musical production—music [that does not appeal exclusively to religious thoughts; on the contrary it expresses mundane sentiments, such as love, hatred, jealousy, friendship, revenge or folly; in fact all kinds of passions that stir the human heart.]"

ALASTOR.—"It sounds as if this new departure in musical production might become available for our purposes at some future time; but I suppose it is as yet an 'infant industry' that deserves and needs protection. Who are the most conspicuous opera composers at present?"

SOPHIS.—"Monteverde and Lulli. The first is a bold innovator in instrumentation and harmonic modulation, and the second is a graceful writer of pleasing melodies, without any attempt at sublimity, nor yet sufficient carelessness to become frivolous. I have tried to convert them both, but the first took Holy Orders and retired from the world, while the second is in Paris, protected by the King and favored by the ladies of the Court, and fully satisfied with his lot. Nor do I think that either of them would have met the requirements of his Satanic Majesty."

ALASTOR.—"All right; but don't be so lazy in reporting in future. Farewell!"

SOPHIS.—"One moment, your excellency. Will you not confidentially tell me what his Majesty said when he learned how I baffled the stratagem of the Inquisition in Rome by turning into a mouse?"

ALASTOR.—"He said: 'Parturiunt montes, nascitur ridiculus mus.' The entire Inferno laughed at his Majesty's wit. It tickled his vanity and made him feel pleased."

SOPHIS.—"And what did the other devils say?"

ALASTOR.—"Mephistopheles sneered, and thought that with a woman and a Jew interested and compromised you ought to have succeeded if you were at all a clever devil. Asmodeus was of the opinion that if you had been smart, you would have bribed the Grand Inquisitor with that pretended inexhaustible purse, and he would have compelled Palestrina to compose whatever you wished. Azrael said that if you expect to succeed you must abstain from expounding the Scriptures in new ways, as the old version is too deeply rooted in the minds of men to be exploded by your sophistries. In fact, they all made fun of you."

SOPHIS.—"I see that the devils down below are just as jealous of each other as the musicians are here in the upper world. But tell me, what did 'Grandma' say?"

ALASTOR.—"She said that you were yet young in the business, and advised giving you plenty of rope, if for nothing else, to let you down easier into the bottomless pit in case you do not succeed; but that you have yet

nearly 200 years left in which to accomplish your mission."

SOPHIS.—"God bless her!—Oh! Ah! excuse me! I meant to say many thanks to the devilish old lady! Apropos! Do you think she would be inclined to once more tie the knot of matrimony? In your opinion, would she listen to honest propositions!"

ALASTOR.—"What do you mean?"

SOPHIS.—"Well! I mean in case I cannot find what I am in search of, the husband of the Devil's grandmother might find protection enough to save him from that pit without a bottom."

ALASTOR.—"You are crazy! I have no time to fool away with you. Bye-bye."

CHAPTER V.

About the year 1720 A. D. George Frederic Händel was in London, at the height of his reputation, and, having saved a competency, determined to invest it in operatic enterprises. Dissatisfied with the mercenary tactics of impresarios and music publishers, he resolved to be his own manager.

It is said that on one occasion, a certain publisher having cleared 8,000 guineas with one of Händel's operas, while the composer had received only 400, he notified the publisher that the next opera must be composed by said publisher, while he (Händel) would attend to selling the music.

With the assistance of several noblemen, among them Robert Walpole, Lord Cooper and Count Kinsky, the German ambassador at London, Händel founded the Royal Academy of Music and engaged an Italian Opera Company, with Francesca Cuzzoni as prima donna and Signor Senesino as first tenor. Signora Cuzzoni appeared for the first time in Händel's opera, "Otho," and her success was instantaneous and extraordinary. She became an immense favorite with the subscribers and enjoyed unbounded popularity with her audiences.

Cuzzoni could not be called a beauty, though she possessed lustrous black eyes and pearly white teeth, but her complexion was olive brown and her figure uninteresting. She was of a quick, turbulent temper, being an Italian, and of a saucy and capricious disposition, being a prima donna, but her wonderful voice and power of expression enabled her at will to transport her audiences to realms of bliss and ecstasy, or to bathe them in their own tears.

Of course she was persecuted by admirers and followers of all classes of society, and conspicuous among them was a German gentleman, Colonel Irrleitner von Trugschloss. He claimed to have fought under Prince Eugene and

horoscopes, and pretended to possess the power of telling any person's past or future life. Not using his many accomplishments as a business, but only as a means of social entertainment and amusement, and being seemingly well supplied with money, he was received in the best society and also acted as "cavalier servente," chaperon and interpreter to Signora Cuzzoni.

Of course this gallant Colonel Irrleitner was nobody else than Sophistocles in a new character.

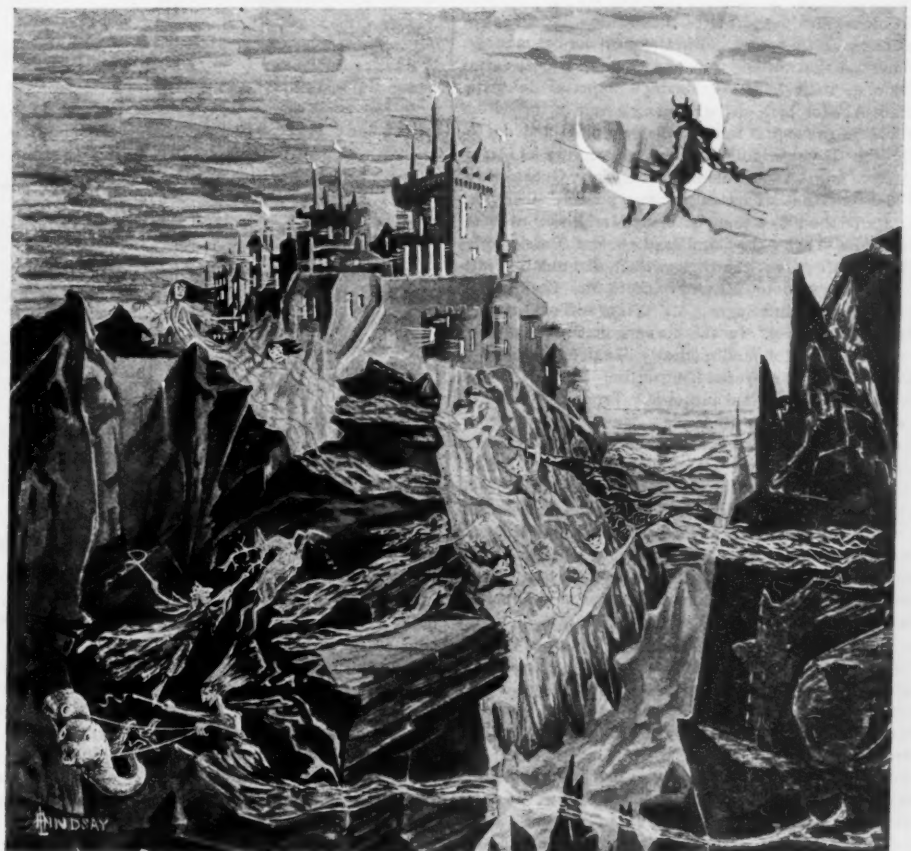
If at first Cuzzoni was capricious and quick tempered, she became, after her great success and her acquaintance with Herr Irrleitner, both obstinate and insolent, and imagined that she could do just as she pleased and that her will must be law. Händel, delighted with her voice, took great pains to compose music specially adapted to her vocal capacities, but in return she treated him with the utmost insolence, changed the phrases of his arias at her pleasure,



ventured embellishments not in accordance with the spirit and character of the compositions, insisted upon changing entire passages and sang only when she felt inclined, regardless of damage to her manager or of inconvenience to the public. She had at length so worn out the patience of Händel and his co-directors by her obstinacy and selfishness that they decided to engage the services of an additional prima donna, Signora Faustina Bordoni, a daughter of a noble Venetian family and a pupil of Mariella.

When Cuzzoni learned of the arrival of Faustina she could hardly contain her rage, and could only be consoled by the thought that her own popularity was so great that nobody else could possibly eclipse her. So in anticipation of the exquisite pleasure of witnessing the failure of a would-be rival, she went, with her cavalier Irrleitner, to the general rehearsal of Händel's new opera "Alexander," in which Signora Faustina Bordoni was to make her début.

Hardly had she glanced at Bordoni when she felt the pangs and throes of jealousy and hatred, for Faustina had the advantage of possessing a form of elegant symmetry, a beautiful face and a charming personality; but when Faustina had finished her aria "Alla sua gabbia d'oro," and the directors, orchestra, chorus and invited guests shouted spontaneously "Bravo," and repeated the compliment



THE ARRIVAL AT THE CASTLE.

Marlborough and to have come to London, with many other German officers, from Hanover, on the occasion of the coronation of George I. He professed to have some knowledge of astrology, palmistry and the art of casting

several times, Cuzzoni could remain no longer. She left the house suddenly, dragging the Colonel after her, and driving home, gave full vent to her rage.

"I don't know what I would not give if I could see them

all at my feet, and have the power to torment and torture them!"

"Invoke the devil!" dryly remarked the Colonel.

"I don't believe in him!" she said. "Anyhow, he is too uncouth and frightful, your German devil; but I wish I could find some kind fairy who would give me some talisman or enchanting rod, to use for my revenge on this treacherous composer and his ungrateful, fickle associates."

"But you forget," replied the Colonel, "that the fairies are also subject to the Demon, and have to pay him a tax and tribute. And what would you give to the Queen of the Fairies if you could obtain what you desire?"

"What could I give her," answered Cuzzoni, "that she does not possess better than I? All I could do would be to sing for her gratis as long as she helped me."

"You desire to be on her free list, and would return the compliment, if I understand you well," sneered the Colonel.

"Exactly! but with all your astrology, and palmistry, and boastings, and your protestations of devotion to me, you are not sorcerer enough to find me a willing fairy."

"Don't challenge me! don't provoke me, Signora Cuzzoni!" and he fixed his eyes sternly on her.

"Oh, pshaw! you make me laugh with your bombast. Don't stare at me so; it hurts my eyes; now don't, please."

Still he continued to magnetize her, and with a few passes of his hands over her head and face he caused her to fall back on her armchair motionless, but not senseless. Seizing her round the waist, he flew out with her through the window, over the roofs of the houses, over fields, hills and rivers, over villages and cities.

"Where are we flying to?" she murmured.

"To Eildon's Hills! To Fairyland! To merry England's Walpurgis Night!" he answered.

Approaching their destination they espied a magnificent castle profusely illuminated within and without, and from every side sailing through the air toward the castle came fairies riding on golden pheasants or white doves, dryads on oak branches propelled by zephyrs, elves on gold vine leaves drawn by birds of paradise; from the lake below came naiads on dolphins journeying toward the castle; old men in blue robes seated in silver wagonettes drawn by white elks with gilded horns, hurrying toward the place of meeting on the common road.

When they arrived at the castle the Colonel and Cuzzoni were admitted upon his giving a certain sign or password, and immediately ushered into the Grand Hall, a chamber of dazzling splendor and unsurpassed richness of decoration and appointments. Knights and ladies in gorgeous costumes, dancing and flirting, occupied the floor. In other halls refreshments were being served by dwarfs and goblins. In side rooms games were being played, and Signora Cuzzoni found herself in the midst of a festive scene such as might become the palace of a king.

The Colonel introduced her to the hostess, the Queen of the Fairies, who welcomed her in the most cordial manner, and remarked that the Signora had come at a most fortunate time, as their Supreme Master's imperial delegate, His Grace Alastor, had just arrived on a tour of inspection and would be present at the fête that evening, and consequently the Diva would have an opportunity of being presented to him. In the meantime the Fairy Queen introduced her to the crème of society present—the most aristocratic of the 400—among others to Mrs. Pickel-nearest-Wind, to Mrs. Throw-the-Corn-Yard, to Mrs. Bessie Able-and-Stout, to Miss Over-the-Dick-with-It, and to Miss Wait-Upon-Herself; also to Mr. Pywacket, Mr. Peck-in-the-Crown, Mr. Sack-and-Sugar, Mr. Vinegar-Tom and to Mr. Greedigut-Grizzel. In the corners of the halls, however, standing humbly and modestly like poor relations of the house, Cuzzoni discovered King Arthur, Merlin, Thomas of Edeldowne, the original author of "Tristan et Yseult"; Puck and others of that kind.

Cuzzoni's observations were interrupted by the entrance of the delegate, Alastor, attended by a train of followers gorgeously clad in burlesque imitation of the robes of the clergy, and who were received by the assembled company with demonstrations and ceremonies mimicking the forms of the church. After the formal reception the evening concert began. Ossian played a solo on the harp, which was received in silence. Thomas Edeldowne recited extracts from "Tristan et Yseult," during which the women began to chatter and the men to doze. Cuzzoni was asked to sing, and rendered Händel's "Lascia che piango," which obtained from the audience only a succès d'estime, but when she gave a very common Venetian ditty, as sung by sailors in Venice, her hearers went into rapture and ecstasy.

Colonel Irreleitner during the singing had buttonholed the Delegate and unfolded to him his scheme for getting possession of Cuzzoni's mind and body, and through her to drag down Händel to serve His Satanic Majesty, adding that she would be willing to make any sacrifice if she could obtain the mastery over Händel, his associates and Faustina Bordoni.

Alastor approving of the plan, ordered Cuzzoni to be presented to him, and after complimenting her upon her voice in a most flattering manner, told her that the Colonel had informed him of her desire to be avenged upon Händel,

and that he could gratify her wish on certain conditions.

"Will you kindly name the conditions?" asked the prima donna.

"Will you accept the Colonel here at my side as your spiritual husband and adviser?"

"What do you mean by 'spiritual husband'?" queried Cuzzoni.

"You shall have to imbibe or absorb his spirit only and mingle it with your own individuality."

"I do not care to be married at all yet, and if ever I do take a husband, I must say I would prefer him to materialize; but if I can have revenge upon certain people I am willing to take the Colonel as my spiritual adviser, and even to swallow the devil's spirit if necessary."

"Well, you will have the 'devil's spirit' in you if you perform the operation," said Alastor.

"What do you mean? Is the Colonel a devil?" exclaimed Cuzzoni.

"Not a full-fledged one, but he has declared his inten-



THE "COLONEL."

tion, and enjoys some of the civil rights and powers of one."

"And what will become of his body if I drink his spirit?"

"His body will remain here, motionless, until his spirit returns. He is willing to sacrifice himself to this extent for you."

"How very kind of him!" she said, but mentally resolved that she would never play or sing the part of a female "Orpheus" to rescue him from the other world.

All preliminaries having been completed, Alastor requested the Fairy Queen to give Cuzzoni away and the Colonel to stand at his left side.

(To be continued.)

Berlioz's "Te Deum Laudamus."

THOSE who have been present at any of the great festivals of the Roman Church, as celebrated in many of the foreign cathedrals, will remember the magnificent effect produced by the antiphony of the grand organ at the west end and the choir and smaller organ at the east. I recall one such occasion. It was at the Feast of the Assumption of the Blessed Virgin Mary; the great church of Ste. Sulpice was thronged with people, devout and intent on worship.

For some time the choir behind the high altar had been singing, accompanied by a small organ and two or three double-basses; but there did not seem to be any special attention paid to their music, when, suddenly, the great organ in the west gallery burst out with an old melody; the choir and organ at the east responded; and again the west organ, the congregation, young and old, taking up the hymn. The wonderful effect of this antiphonal music explains why Berlioz seized upon means to produce it in his "Te Deum." No church that does not possess an organ at the west end can ever hope to produce this soul-

stirring antiphony. The antiphonal singing of Decani and Cantoris is utterly ineffective compared to it.

This work is to be performed at this Birmingham Festival; but although the Town Hall possesses a magnificent organ, the effect intended by Berlioz cannot possibly be produced, for organ and orchestra are at the same end. Again, the third choir of 600 children will no doubt have to be dispensed with, and although Berlioz recognized that it would be impossible to have such a choir on every occasion of performance, yet he agrees to its omission with a sigh of deep regret.

The sixth number in this work has been described as Berlioz's highest flight; the "Judex credens," a marvelous elaboration of a most adequate subject; one expressing the most awestruck conviction. "We believe that thou shalt come to be our Judge," announced first by the organ, and then taken up by the basses and orchestra; attacked by voice after voice until all are joining in the mighty stream of sound.

There is a lull at the words "O Lord, save Thy people;" a quiet and pleading subject is used, but the mutterings of the feelings of awe make themselves heard louder and louder, until the whole strength of choir and orchestra again emphasizes the "Judex credens."

The whole movement is brought to a close with a fanfare of cornets and trumpets. This is the most impressive and overwhelming part of the work, marked at the same time by sustained grandeur and vastness of conception.

It has been remarked that whatever novel conceptions Berlioz had, it is quite certain that he was sure of his effects of instrumentation when he wrote them down. Schumann remarks that each composer's score has, in its very outward appearance to the eye, a characteristic individuality. Beethoven looks different on paper to Mozart, just as Dickens' prose looks different to Sir Walter Scott's. And Berlioz's score is not wanting in very marked individuality. To borrow a simile from painting, he does not employ smooth masses of color, graceful and continuous curves, but he puts here and there a touch, a dash of color just where it is wanted to produce the requisite effect.

There are several passages of singular beauty; to mention the most prominent, I recall the setting of the word "Sanctus," which is sung in sustained chords by the divided soprani of both choirs, accompanied by wood wind in arpeggi, violins and 'celli playing at the same time a hovering figure of quaint beauty. The effect of this passage must be startling in its originality.

The way in which Berlioz concludes his movements is an illustration of the fact that the treatment of the coda reveals the genius.

All composers of the Catholic Church seem to approach the subject of the Incarnation in a most reverential spirit, and to reserve their most solemn and appealing music for any part of the service in which this is touched upon. There is no exception to this rule in Berlioz's treatment of the words "When thou tookest upon thee to deliver man, thou didst not abhor the virgin's womb." To the solo tenor is given a most moving ad libitum passage, accompanied by the plaintive and veiled tones of the violas playing in octaves. The extraordinary crescendo passage in the movement, "Christe, rex Gloriarum," should not be overlooked; the voices gradually rise to the utmost pitch of exaltation.

Berlioz, who, as we have seen already, recognized the immense effect of antiphony, succeeded in applying its principle in detail; as in the few bars at the beginning of the movement, "Dignare Domine," where the organ plays the same chord at the unaccented beat as the orchestra plays at the accented; if I remember rightly, a similar effect is produced in one of Saint-Saëns' organ rhapsodies.

There are no remarks upon the "Te Deum" in any of the musical dictionaries that I have seen; the following details are inserted in the preface to the excellent vocal score published by Stanley Lucas, Weber & Co. Berlioz was a great admirer of Napoleon Bonaparte and conceived the idea of a grand pageant in which Napoleon was to take part, to celebrate one of his victories. A "Te Deum" in Notre Dame was to be one of the functions, followed by a blessing of the flags at the altar. In the score the march to be played on the occasion is given.

The work was not performed as originally intended; and not until the exhibition of 1855 was it heard, when it was performed in the large church of St. Eustache, in Paris, by a band and choir of over 900, including a choir of 600 children.

It is stipulated in a note at the beginning of the score that the organ should be at the opposite end of the building; and to insure proper co-operation, the conductor is either to wield a baton communicating electrically with the organist, or there is to be another conductor in the organ loft who can follow the beat of the principal conductor and pass it on to the organist.

After this performance it was laid aside for twenty-five years, and then given at Bordeaux, subsequently at Weimar and Vienna. Other performances have no doubt been given, and it would be satisfactory to know whether other attempts have been made on the scale intended by the composer.—A. J. Sainsbury, in the "Musical News."



GERMAN HEADQUARTERS OF THE MUSICAL COURIER,
BERLIN. W. LINCOLNSTRASSE 17, November 20, 1904.

THAT big, noble heart of Anton Rubinstein suddenly stopped beating yesterday. The sad news from Peterhof reached Berlin about 11 o'clock this forenoon and traveled like wildfire. You will have it in New York by cable long ere these lines will have crossed the ocean, and any humble expressions of devotion which I might want to add to the general *in memoriam* chorus would but come ten or twelve days after you have ceased talking about Anton Rubinstein's death. Ten or twelve days is a long period in a busy world like that of the United States, and it must be a greater man even than Rubinstein who is not forgotten there in less time than that. It is a sorrowful reflection I am making upon the Solomonic vaingloriousness of all things, but I am afraid it is a true one nevertheless.

There is something tragic also in the fate of a man who so severely and earnestly struggled for posthumous fame as did Rubinstein, and who came so near yet without quite reaching his goal. Even the fulfillment of his hopes for a theatre built for the direct purpose of having his *Schmerzskinder*—his sacred operas—performed there was not granted him, although like his very "Moses" he could see the promised land lying before him not very far off. Bremen next year would have been his Bayreuth, but he was not vouchsafed to see his favorite plan brought to realization. Whether or no such realization would have achieved the results which the composer was dreaming of it is hard to say. His music, despite its glorious outbursts of inspiration—true melodic inspiration, such as few of his contemporaries have been able to command—lacks for the most part that peculiar dramatic life with which works for the stage, even if a non-secular stage be meant, must be permeated. With true artistic instinct he felt that the time of the cut and dried oratorio of the old type had vanished; and yet the wedding of the concert platform with the operatic stage, which he thought to beget as a new type, was not attainable to him, for the same reason that his numerous operas will in all probability fail to obtain a lasting position in our operatic repertoires—he was lacking in truly dramatic musical instinct.

Nevertheless Rubinstein was a great composer, for the reason that he gave us some of the most beautiful musical thoughts that ever flowed from human brain. Of his symphonies, the mellifluous "Ocean" symphony will ever remain a favorite with refined audiences, and the far more important and much deeper "dramatic" symphony will bear eternal testimony to his high musical aims. Of his piano compositions the D minor concerto is without doubt the most important, but also among the great number of his smaller works there are very many which will carry his name down to future generations. You ought to have heard them played by Anton Rubinstein himself, as it was my good fortune to have heard them at his last three recitals at Bechstein Hall last season. These memorable recitals will remain unforgotten by me to my dying day, for I not only admired, I verily loved Anton Rubinstein, both as a productive and as a reproductive artist. His noble conception, his broad touch, his immense and beautiful tone, of which there seemed to be no end, endeared him to me, even if his technic, formerly so stupendous, gave out toward the last; and even though he had the habit of coloring everything with his own individuality, of making everything his own and of playing everything as if it had been composed by Anton Rubinstein and not by Bach, Beethoven, Mozart, Weber or Chopin. In this latter quality, which by many has been termed his greatest fault, lay also Rubinstein's greatest distinguishing feature from his old-time rival Hans von Bülow, whose strongest point was his objectivity and the classical repose which pervaded his reproductions.

Rubinstein lived but nine months and one week longer than Hans von Bülow, and he died five days before attaining his sixty-fifth year of age. Several weeks ago I had occasion to mention a letter which Anton Rubinstein wrote to Hermann Wolff and in which he begged his friend and impresario to contradict the rumors that he, Rubinstein, had accepted Abbey's offer for a half a million reichmarks for a tournee through the United States. The letter, which is the last one Mr. Wolff received from Rubinstein, closes prophetically with the words:

"Except possibly in order to conduct one of my works at Paris, or to come to Bremen for the inauguration of my

theatre, I shall never again leave Peterhof but for my burial."

Did he know, did he feel, what was coming? I doubt it, but the words seem strange nevertheless. He was suffering from asthma, and playing in public of late was only possible by heroic effort in consequence; but otherwise he seemed vigorous and in good health. His death, therefore, came quite unexpected, probably to him also. It is a happy and enviable sort of death, that by sudden apoplectic stroke or paralysis of the heart!

Rubinstein, who had amassed fortunes, leaves comparatively little. He was never a rich man, for he, like many other real artists, did not know how to maintain what he gained. Besides, he was most openhanded and generous. In the last years of his life he never played for money, but only for charity or for the artistic development of the younger school of musicians and pianists.

His last published work for piano is a collection of six pieces entitled "Souvenir de Death," which has just appeared here with Böte & Bock. It bears the opus number 118, and each one of these quite characteristic pieces is dedicated to and was written for one of the pupils who had the privilege to study with him at Dresden. The Josef Hofmann and Jakinowska pieces are the most beautiful among the six.

A new orchestral suite, the first suite for orchestra which Rubinstein has written, is just about to be published by Barthold Senff in Leipzig, and is probably the last work he wrote. If he had lived he would have conducted the first performance of it at St. Petersburg December 10, for which date the novelty is announced on the Imperial Russian Music Society's program. God called the composer-conductor before that date!

Although I am hardly in a mood to do my weekly routine writing, I suppose it will have to be done, and so "here goes."

Last Tuesday night, duties being easy at Berlin, where we had a musical off-day, together with some colleagues I wended my way to Potsdam for a performance of Reinhold L. Herman's dramatic legend of "The Fiddler of Gumen" for soli, chorus and orchestra. The performance was given by the Potsdam "Singing Society for Classic Music," under Royal Music Director Martin Gebhardt's direction, and with the assistance of the band of the First Regiment of the Royal Foot Guards. It was by no means an ideal performance, though it took place at the Barberini palace, a locality which woke up memories of the audacious artist and her royal admirer. What a woman she must have been to have gotten the better of Frederick the Great!

Well, to return to our muttons, I must first acknowledge that Herman's composition was a severe disappointment to me. Last year I heard some operatic excerpts from him which seemed to me important. Lately Lilli Lehmann sang songs of his which, were beautiful, but this legend is neither beautiful nor important. I take it that it is an earlier work of his, which with the exception of a couple of good male choruses and a decent violin solo, has little merit, and which for the composer's sake should have smoldered into oblivion. A Potsdam performance—this is an excuse—is perhaps not disturbing, but then the critics of the capital should not have stirred up the oblivion; moreover, as the performance was so bad that even far better music than "Der Geiger von Gmuend" would have been killed and buried by it. Royal Musikdirector Gebhardt is a poor conductor, and I doubt very much if he is a good musician. His chorus no doubt means well, but it is a provincial, not to say country, chorus and they are not better in Germany than elsewhere. Worst of all, however, was the orchestra. Imagine a military band which for a change plays concert orchestra! The result at times passed description. Of the soloists Miss Susanne Triepel, the soprano, has a fair voice, but she sings off pitch. Paul Kalisch, the tenor—you all know handsome Paul—did his level best, and he screamed at moments as if he wanted to blow his own head off; but he seemed entirely oblivious of the fact that screaming is, after all, not singing. The worst of the trio was Georg Rolle, the bass, whose vocal utterances were doleful and depressing beyond description. Some friends of Mr. Herman, among them quite a number of Americans, called him on the platform after the performance and he was handed a laurel wreath. Mr. Herman is now on his way to the United States, where he has many friends and not a few admirers.

Ferruccio B. Busoni's first piano recital took place at the Singakademie the same evening. Of course I could not attend, but I give you below his very interesting program, which was as follows: Bach-Busoni organ fugue in G major; Schubert's "Wanderer" fantasia, in the Liszt version; Beethoven's rondo, op. 129, and the posthumous "Eccossaises"; Schumann's op. 1, "Abegg" variations, and the same composer's toccata, op. 7; Weber's rondo, "Perpetuum mobile," from the op. 24 sonata, and Liszt's "Norma" fantasia.

The next recital will be given December 1, when the Bach-Tausig D minor toccata and fugue, the Beethoven

Hammerclavier sonata and Chopin and List selections will be performed.

The popular concert at the Philharmonie Wednesday evening offered a somewhat unusual spectacle—the spacious concert hall was absolutely sold out, and not only this, but hundreds of intending visitors had to be turned away from the box office without an admission ticket. The reason for this sudden rush was the fact that the program contained as second section the "Vorspiel" and the "Flower Girls' Scene" from "Parsifal," the latter sung by the Eichberg Female Chorus. To be able to hear at least an excerpt from Wagner's "Swan Song," at an admission fee of about 17 cents, was a chance which the Berlin public that frequents these excellent concerts could and would not let pass by without taking advantage of.

The performance of the scene under Mr. Oscar Eichberg's direction, and with Mr. Stampa as "Parsifal," was excellent, and despite the absence of the scenic accessories so effective that the whole excerpt was most enthusiastically redemanded and had to be repeated.

Three young ladies, pupils of Mr. Eichberg, by the respective names of Bern, Heinrich and Selchow, also were heard in a *capella* trios by Lotti and Eichberg, of which the latter's cleverly written "Vlemish Dance Song" likewise was redemanded. They sing with nice taste, but the first soprano is not always sure of the pitch; the voices are also a bit too wee for so big a hall as the Philharmonie, but altogether the effect was very pleasing.

Miss Elizabeth Zschel, another pupil, sang "Glöckchen im Thale," from Weber's "Euryanthe" and showed good vocal material as well as unexceptional musical training.

The Philharmonic Orchestra, under Professor Mannstaedt's direction, contributed to the program in especially careful performance the Gluck "Iphigenia in Aulis" overture and the "Parsifal" Vorspiel.

The remainder of the program, in which figured also a female chorus from Xaver Scharwenka's opera, "Matawintha," and one by Reinhold L. Herman entitled "Zur Nacht" I could not stay to hear, as I wanted to attend part of Miss Clara Janiszewska's first piano recital at Bechstein Hall.

This Polish young lady I had heard last season, when she interested me very much, and I was also not disappointed this time. Miss Janiszewska is a pupil of Leschetitzky and not of Rubinstein, as has been said here. She is a pianist of more than ordinary intelligence and of excellent touch and tone. Her technic is very fair, but not yet quite up to the demands of Liszt's VIII. Hungarian rhapsody, which closed the program. I can also, for this reason, not imagine that she can play the Schytte A major sonata, which in some portions asks for a Rosenthal technic; but as this work opened the program I did not hear it. The somewhat stale Mendelssohn "Variations Sérieuses" she played with commendable simplicity of style and nice shading and feeling. Many harmonic effects are marred by an over use and a bad use of the loud pedal. Will some kind reader of THE MUSICAL COURIER please enlighten me or solve for me the psychological reason why it is that just female pianists, even such who are in other respects apparently musical, indulge in this most unmusical of all mistakes. I have thought over it many a time; I cannot find the *causa movens*.

The most applauded piece on the program was Paderewski's charming B minor sarabande from the "Humoresques à l'Antique," and a very pretty gigue in E by Pfeiffer. Outside of these and Mozart's A minor rondo the program contained also Schumann's "Des Abends," the F minor "Nachtstück" and "Vogel als Prophet," all of which were played with exquisite taste and were deservedly applauded.

I was absent from the city the remainder of the week, but what little of musical importance happened in Berlin during these three days you will find reported in Mr. Arthur M. Abell's column.

Last night, Monday, November 19, we had at the Philharmonie the first concert for the present season of the Stern Singing Society. It was very well attended, but the hall was by no means crowded, and this is all the more remarkable and significant, as the performance called for the soloistic assistance of Mme. Marcella Sembrich, who hitherto had shown an almost unlimited drawing power in Berlin.

The program was entirely too lengthy, and was by no means very well chosen. The most interesting to me was the opening number, Händel's first concerto for organ and orchestra in G. The orchestration had been most carefully and in musicianly style touched up by Dr. Henry Reimann, who also presided at the fine organ of the Philharmonie. Still here and there were a trifle too modern and much too sonorous effects. Dr. Reimann, however, plays with both skill and taste, the former especially in the pedaling and the latter of course in the registration.

Händel was also represented on the program with his stilted and over-pompous "St. Cecilia Ode," composed in 1739, the orchestration of which has also been overhauled

by Mozart, who performed the same brotherly service to "The Messiah." The original, however, contains some good solo effects for the different instruments denominated in Dryden's poem, viz., the trumpet, the flute, the violin and, above all, the organ. The last chorus, with soprano solo in D, is the most powerful piece of writing in the ode, but it was not well sung by Mme. Sembrich, whose vocal organ no longer gives forth the volume of sound which is wanted for the stentorian solo utterances to which the chorus replies in antiphonal manner. She also made some not very slight slips, and was to me altogether very disappointing. In the B minor aria, with the flute, her trills were by no means as dainty and flawless as I have heard them from other prime donne of far less renown than Sembrich's.

The two tenor recitatives were sung in good style by Mr. Dierich, and the Stern chorus did very well under Professor Gernsheim's direction, but the conductor dragged everything most unmercifully.

You would have thought that after two such heavy Handel selections the program would have brought as a concluding number some short dramatic, energetic or descriptive modern composition. Instead of that Professor Gernsheim had selected the two last portions, "Autumn" and "Winter," from the "Seasons." Of course most everybody was too tired to enjoy the simplicity, coyness and naïveté of Haydn's style, and the hall was half empty before the long delayed close of the concert came.

Mme. Sembrich, however, sang much better as "Hannchen" than in the previous work, Dierich was nice in the part of "Lucas," and Mr. Salomon Smith, who is a valuable oratorio singer of the English type, gave the baritone part of "Simon" in most commendable manner. The chorus work also was deserving of praise.

I recently saw Edgar Tinel, who coming from a Leipsic performance of his "St. Francis" was here a day the guest of Siegfried Ochs, with whom the Belgian composer conferred about the first production of his latest creation, "Godoleva," which he has just finished, and which will shortly be published by Breitkopf & Härtel, of Leipsic.

Marcella Sembrich has just concluded a contract with Sonzogno by which she is to appear eight times in the latter's Paris Italian opera scheme during the month of from May 15 to June 15, 1895. Sembrich is to sing "Nedda" in "Pagliacci," "Susel" in "Amico Fritz," for which part Mascagni will write a new grand aria, and also as "Rosina" in "Il Barbiere." From June 20 to July 25 Sembrich is engaged by Sir Augustus Harris for his Covent Garden stagedom. In London she will also sing eight times, her principal appearance being as "Juliet" in Gounod's "Romeo and Juliet."

Two of the artists whom you will hear in New York during Mr. Damrosch's season of Wagner opera have just been decorated by the Duke of Meiningen. Our own Rosa Sucher received the Cross of Merit for Art and Science, and the baritone Franz Schwarz, of Weimar, the medal of the same distinguished decoration. The tenor George Anthes of Dresden, was likewise decorated. All three artists had participated in a Wagner concert which the hereditary Princess Charlotte had arranged at Meiningen for a charitable object.

Mrs. Fanny Bloomfield-Zeissler, who is winning new laurels in Germany wherever she appears, and who has more engagements than she can fill, will be the soloist at the Berlin Philharmonic popular concert the 28th inst., when she will play the Chopin F minor concerto and soli by Scarlatti, Moszkowski and Liszt. Our famous countrywoman uses the Bechstein piano in all her concerts in Germany.

The Vorspiel to Eugen d'Albert's newly finished opera, "Ghismonda," will be heard for the first time at one of the next symphony evenings of the Royal Orchestra, under Weingartner's direction.

The Paris "Figaro" published last week Emperor William's "Song to Aegir" with GERMAN text.

Instead of the usual pupils' recital the Klindworth-Scharwenka Conservatory gave night before last an excellent and most interesting teacher's *Vortrags Abend*. Dr. Reimann played an organ prelude by Bach; Professor Waldemar Meyer performed the posthumous concertina for violin by W. Taubert, once first conductor at the Berlin Royal Opera House. Liszt's symphonic poem, "Orpheus," was played in an arrangement for two pianos by Prof. Karl Klindworth, and Dr. E. Jedliczka and Mrs. Amalia Joachim sang Lieder by Schubert, Schumann and W. Berger ("Kinderlied"), accompanied by Mr. Mayer-Mahr.

At the matinée for the benefit of the members of the ballet, which will be given at the Royal Opera House the second Christmas holiday, Johann Strauss' "Fledermaus" will be given, with only first-class artists from among the personnel of the Royal Opera House. This will be great

fun. The same experiment was tried at Vienna with uproarious success during the recent Strauss jubilee.

Angelo Neumann's contract as director of the Prague German Landestheater has just been renewed for another ten years. This settles all rumors of his coming to Berlin to take the direction of one of the principal theatres of this city.

Franz Rummel achieved a tremendous success at Vienna last week, where in the first concert he gave there he performed the Beethoven G major, the Schumann and the Saint-Saëns G minor piano concertos. He was called out no less than seventeen times. Miss Lilian Apel will tell you the rest.

The "National Zeitung" of to-day says: "From the American Legation we learn that the number of Americans who come to Berlin for a more extended sojourn is this year much larger than it used to be heretofore. The possibilities of hearing much and good music is for most of them the motive of their selecting Berlin for the education of their children. We are told that if this increase continues a few years longer Berlin will soon have a noteworthy American colony. It is easy to convince oneself of the fact of how numerous the music students from across the ocean are represented here by going to the popular concerts of the Philharmonie. Every third person you meet there in the couloirs during the intermissions is speaking English."

Well, this is as it ought to be, but the "National Zeitung" should have added, which probably, however, the writer of that paragraph did not know, that most of these English speaking persons are subscribers to THE MUSICAL COURIER.

Music in Public Schools and Colleges.

IN a recent number of THE MUSICAL COURIER a writer under this head spoke rather slightly of music taught in the public schools, saying: "But what man can say that he has traced results from this teaching?" &c.

I, for one, desire to say that it has been my opportunity to observe certain very important and beneficial results. Having taught violin playing and also conducted choral societies in three different States of the Union, I have noted that in those States where the children learned something of music in the public schools, their sense of relative pitch was so well cultivated that they acquired correct intonation on the violin in one-tenth the time that those did who had had no such previous opportunity. Their sense of rhythm and accent was also correspondingly better. If this was the case with violin playing, it was a hundred times truer in the case of choral societies. In Auburn, N. Y., where the writer now resides, it is perfectly practicable for a competent man to collect a chorus of 200 or 300 voices, and after a few months' training bring out almost any of the standard oratorios or cantatas. Within the last few years the writer recalls Haydn's "Creation" and Dudley Buck's "Forty-sixth Psalm," conducted by E. E. Scovill, and Bennett's "May Queen," by Mr. T. Ward, besides numerous smaller works; and yet Auburn is not, among the cities of western New York, a distinctively musical place. Were it not for music in the public schools this would be an impossibility.

As to the "stupid puerilities" which the children are made to sing, so the former writer complains, I do not see where he can find them, at least in the series of music readers used in this State (Luther Mason and Julius Eichberg) though were he speaking of certain books I have seen prepared for use in country singing schools in the West, I would not dispute him. In the books prepared for the primary grades, there must of course be very simple and unpretentious melodies, for even could the little children all be gifted with the miraculous musical perception of a young Mozart, yet their immature voices extend over only a very small range of pitch—often less than an octave—and this the teacher must not make them try to exceed, or there is danger of detriment to their future voice. In the music readers used in the higher grades, particularly the High School Music Reader, prepared by the late Mr. Eichberg, and now in general use, the most fastidious could not complain of poor taste in the selections. Mendelssohn, Beethoven, Rheinberger, as well as many of the best English and American composers, are well represented.

One thing more: although the writer of this article has never been personally employed in the business of public school music teaching, he has had the pleasure of acquaintance with many of those most prominent in this calling, and has found them, almost without exception, to be among the most intelligent and conscientious of any class of musicians. He is convinced that if there were anything radically wrong with the system, they would not be slow to attempt to right it.

P. S.—Perhaps I ought to say, that with the exception of what is said about music in public schools, I am in entire sympathy with all the views expressed in the article which I have just criticised. I only dislike to see blame laid where it is most undeserved.

EDWIN H. PIERCE.

E. H. P.



BRITISH OFFICE OF THE MUSICAL COURIER, / 15 Argyll street, LONDON, W., November 21, 1894.

THE London Symphony Orchestra Company, Limited, a new organization formed through Mr. Daniel Mayer, will be formally brought into existence through the issue of a prospectus this week. It will have a capital stock of £25,000, divided into 5,000 shares of £5 each, £1 per share payable on application, £1 on allotment, and the balance of £3 payable £1 at a time, but in no case can more than one call be made for £1 per share at intervals of less than three months. The board of directors includes Mr. Victor Rubens (chairman), 8 Kensington Palace Gardens; Mr. Alexander Siemens, 7 Airlie Gardens, W.; Mr. Carl Meyer, 36 Hill street, Berkeley square; Mr. Daniel Mayer, 18 Great Marlborough street, W. This is the outcome of five years of preparatory work of Mr. Daniel Mayer, and it reflects great credit on him that such an able board of directors should be willing to undertake this important move in establishing a permanent orchestra that is capable of great things. The character of these men is sufficient guarantee that this project, which they have carefully considered in every direction, will be carried out to the letter.

Mr. Rubens is a member of the firm of Rubens & Reichembach; Mr. Siemens is principal of the great electrical firm of Siemens, Halske & Co.; Mr. Carl Meyer is widely known as being connected with the Rothschilds; Mr. Daniel Mayer is virtually Erard in London, and this proves conclusively that the London Symphony Orchestra Company has capable men to direct an important body of this kind. The orchestra will contain eighty performers, and every man will be engaged for his whole time, and under contract not to play for any other organization. Mr. Henschel has accepted the post of first conductor. All the business of the company will be conducted from the Concert Direction of Mr. Daniel Mayer, at 8 Argyll place.

They will give at least thirty concerts in London each year, fifteen classical and fifteen popular, and the present symphony concerts will be merged into the larger organization. They will also give fifty concerts in provincial towns, all of which work Mr. Mayer has mapped out. In addition to these, the orchestra will be available en masse, with or without conductor, for choral societies all over the provinces, at a certain fixed charge, so that any society can secure the benefit of a perfectly trained orchestra at any time. Another feature that Mr. Mayer has combined with these is that he will have Mr. Henschel's enlarged choir at his disposal for whatever concert in London he wishes to avail himself of them, thus enabling him to give any of the great choral works. Arrangements are being made for the organization of this orchestra as soon as possible, but they will not commence their series of concerts until the autumn of 1895. It will readily be seen that an orchestra of this size, made up of our best instrumentalists, with such fine instruments as they have in their possession, and being in constant drill and practice, will be able to reach a high degree of executive perfection. Another benefit to be gained will be in their educating the public by giving them so much good music, and this they will be able to do at a minimum price, thus giving every reason for a liberal support. The scheme has been carefully prepared in every detail by Mr. Daniel Mayer, and there is no doubt in my mind but that he will be able to carry it to a very successful issue. He deserves very great credit for having brought into existence this important institution.

Mr. Frederick Griffith gave his second flute recital at the Salle Erard Friday afternoon, when, as on the former occasion, he succeeded in delighting his audience. He gave German's suite for flute and piano, two nocturnes for flute, piano and violin by Behr, and a little known theme and variations in E minor by Schubert. He was assisted at the piano by Miss Llewella Davies, who with Mr. Frederiksen, the violinist, played several solos. The vocal music was given by Miss Mary Harris and Mr. Arthur Thompson.

One of the most successful recitals that has taken place since the initiative of these by Mr. Leonard Borwick and Mr. Plunket Greene last January was the second attempt to interest and entertain the public last Friday afternoon at St. James' Hall. These gentlemen have both become great favorites, proof of which was seen in the large attendance and the appreciation shown by those present. Mr. Greene was not in very good voice, and consequently seemed nervous, but the audience did not apparently notice

any defects, but was ready to give the fullest praise to everything he did. His first number consisted of some eight selections of old folk songs and German Lieder, and his second of six old Irish melodies. These were taken from Dr. Stanford's arrangement of the old melodies by Thomas Moore, and Dr. Stanford accompanied. Perhaps Mr. Greene was heard to the best advantage in Schumann's "Waldegeprack," Hollander's "Morgenlied" and "Drink to Her." Mr. Borwick's first number was Schumann's "Humoresque," and the second included Bach's prelude in D minor, Scarlatti's caprice, Chopin's barcarolle and Liszt's polonaise in E. In the barcarolle Mr. Borwick had a tendency to take the tempi too fast, and was not as poetical in his conception of it as in the former pieces. There was the same fault in the selections from Liszt, both of which tended to lessen the high standard of Mr. Borwick's playing, though it must be acknowledged that he has reached a high plane.

One of the most interesting concerts of the Crystal Palace series was given last Saturday. Perhaps the most attractive number of the program was the novelty "In Praise of Scottish Poesy," by William Wallace, one of the leading writers of the young Scottish school. This work is founded on themes of unmistakable national character, and the principal air is the movement "Hey tutti taiti," that inspired Burns' "Scots wha hae," which is heard continually throughout the piece. It cannot be said that the composition is built on strict lines, but it is nevertheless decidedly interesting. Other orchestral numbers were the air from the twelfth concerto grosso and bouree from the fifth oboe concerto (Händel), Brahms' "Academy" overture in C, and Schumann's symphony in C. M. Sauret played Moszkowski's violin concerto very successfully, and was heard later in the program in his own well-written "Elegie et Rondo." Miss Esther Palliser sang the air from Mascagni's "Marie Magdaleine" most successfully, and later on a ballad by Hope Temple.

At a general meeting of the stewards of the Hereford Musical Festival last Saturday, under the presidency of Mr. J. H. Arkwright, the following report was made: The expenditure amounted to £3,615, and the receipts to £3,010, leaving a deficit on the working of £605, which will be defrayed out of the stewards' guarantee account. The charity account amounted to £956, £821 by collections in the Cathedral, and £135, estimated as the probable receipts of the stewards, taking an average from former years. The usual votes of thanks were passed, and regret was expressed that the Bishop was unable to be present at the festival.

The first of a series of five chamber concerts intended for children was given at the West Theatre, Albert Hall, Saturday afternoon. This is the result of Miss A. E. Muirhead's efforts to interest children in classical music as a necessary part of their education. The lady introduced each number of the program with a few remarks intended to help the young hearers to listen intelligently to the music performed. The instruction given was simple, and seemed to appeal to all. She dwelt principally upon the quality of voices and the corresponding differences in the tone of stringed instruments, which was easily comprehended by the younger minds. Mrs. L. Miles, M. Prici, Messrs. F. Edwards and M. Munro contributed the vocal selections, which were well chosen. Haydn's quartet in G, op. 77, No. 1, was also played, being led by Mr. John Saunders. The young people present were asked to record the impression made upon them by the music. This plan of Miss Muirhead's to enlighten an audience upon the music about to be performed might be imitated on many occasions to advantage, and considerable development may arise from this modest beginning.

Mme. Vestella Gordon organized an excellent concert at Queen's Hall last Wednesday evening in aid of the Hospital for Sick Children, in Great Ormond street. The program consisted almost entirely of songs of a popular type, varied by piano and violin solos, by Mr. Gordon Tanner on the latter instrument, and Miss Nina Westall and

Mr. W. S. Hoyte on the piano. Several numbers were played by the Ladies' Harp, Mandolin and Guitar Band, under the direction of Signor Sacchi. The concert-giver sang Gounod's "Ave Maria," with violin obligato; "Back to Erin," and "Cam' Ye by Athol?" Other vocalists who contributed were Mesdames Phero Langrana, Hope Glenn, MacLachlan, Hilda Wilson, Ruenert and Messrs. Norman Salmond, James Bovet, and others. I fear from the small attendance that the charity will not be benefited much by Mme. Vestella Gordon's worthy efforts.

At the concert of British Chamber Music last Tuesday evening a fairly good audience gathered to listen attentively to a not particularly good program. The first number, a piano trio by J. C. Ames, contains a scherzo of genuine merit, but the rest is rather tedious, and the last movement trivial. The scherzo, however, will save the piece, as it is so fresh and bright and has plenty of fire. A sonata for viola and piano by Leonard Fowles proved to be a rather wearisome and vague composition, but the viola is a thankless instrument to write for, as it soon becomes monotonous. This I see is the composer's op. 1, and he will do well to remember in future that he needs contrast in his themes to make his work attractive. The trio for three pianos, composed by Samuel Wesley, contains some very fine counterpoint, and is very brilliant, showing in parts the influence of Händel. It was written before the time of Mendelssohn, Chopin and Liszt, and thus forms a pleasing contrast to these compositions of which we hear so much, and was by far the most interesting number on the program. A piano quartet by Luard Selby was somewhat lacking in dash, although it contained some very good melodious work. Among the performers were Mr. Whitehouse, who is always good, Miss Emily Shinner, who has the fault of playing out of tune, and Mr. Ernest Fowles, who as a pianist can be considered only fairly satisfactory. The concert as a whole was not so good as the first of the series.

The Royal College of Music gave its 193d concert last Wednesday evening, when the students of the college united in a choral and orchestral program, which was creditably performed. The first number was Wagner's "Faust" overture, the playing of which was not quite spirited enough; the young ladies of the orchestra were not imbued with true dramatic fire. The ensemble was quite satisfactory, and the players exhibited good technic. The "John Gilpin" cantata, by S. P. Waddington, is not the least tedious or pedantic, but might have been written fifty years ago as far as style and melody is concerned. At the close the composer was called to the platform and heartily cheered. Following this was Weber's adagio and rondo, "Hon. groise," for bassoon and orchestra, an interesting, gay, humorous composition, well played by M. Dubrucq, gaining him a recall. The recitative and aria, "From Out the Fold," from Haydn's "Seasons," was sung by Miss Emlyn Davies; she has a good style and fine enunciation, but her tones were at times throaty, showing a faulty production. In Schumann's D minor symphony the orchestra did much better work, and an excellent rendering of this popular number closed the program. Dr. Stanford, who is a good time beater, but has not the faculty of inspiring his forces, conducted. This is the first orchestral concert which has been held in the new hall, and the building seems very well adapted to orchestral as well as chamber concerts.

Thursday evening Mr. Henschel gave his first concert with the Scottish Orchestra, which he has brought from Scotland. The musical amateurs who fill Queen's Hall were interested in judging the merits or demerits of this organization which Mr. Henschel has dared to bring into such striking contrast with his own London Symphony Orchestra. We must admit that the comparison was certainly favorable to the band from the north in as far as close ensemble playing is concerned. It is only natural that a body of good musicians, playing under one conductor at some seventy or eighty concerts, besides at daily rehearsals, in a period of five months, should be able to play together better than an orchestra which may be in-

dividually superior, but the members of which are liable to have contracted habits of their own, and do not respond so readily as men who are constantly with him. The Scottish band, however, does not possess such good instruments as the London orchestra. The wind instruments, perhaps, are equally as good as the metropolitan ones, but the strings do not touch them for quality and volume of tone.

The program included Goldmark's overture, "Sappho," which Mr. Henschel deserves thanks for introducing in London, this being the first time it has been played in England. This beautiful, highly interesting overture opens with harps alone, which at once carry us back to "The Isles of Greece, where burning Sappho loved and sung." The themes are well marked and contrasted, and therefore, though long, it is not in the slightest degree tedious. It made the Mendelssohn Scottish Symphony which followed pale in comparison, a fact which the public were not slow to recognize, and the Mendelssohn excerpt, which was once so popular, is not now old enough to be quaint and not new enough to be fresh, and seems to have lost its hold upon the people. The other orchestral number was Wagner's "The Procession of the Gods to Walhalla." M. Achille Rivarde, the rapidly rising violinist, played Saint-Saëns' Third Violin Concerto. He has fine execution and good style, the harmonics being beautifully played. Mr. Whitney Mockridge made his debut at these concerts in Wagner's "Werbesang," from "Die Meistersinger," and sang better than he has done since he came to England. He certainly made an excellent impression upon his critical audience, who at the close called him twice to the platform. He is certain to make a mark here and win a high position.

One of the best concerts of this season was given by Mr. Gompertz at the Salle Erard last Thursday evening. The most attractive number of the program was Dvorák's Quartet in F major, played for the first time in England. The work, though very bright and original in many respects, is not free from triviality, to which may be allotted the second theme, first movement. The whole quartet being played principally on three notes—C, D and F—makes it rather monotonous, naturally, in some movements, especially in the last, where the first violin work is without variety or contrast. The lento and scherzo were liked best. This quartet is undoubtedly more effective but not so noble as the Tchaikowsky Quartet in D major, op. 11, played at the beginning of the program. The second movement of the latter in B flat major with a middle part in B flat minor, in which the second violin plays a lamenting accompaniment, is certainly most interesting, and relieved the last, which is of a scherzo character. The quartet fragments op. 81 and scherzo in A minor (Mendelssohn) were again made to testify to the popularity of this famous composer. The three works were admirably played by Messrs. Gompertz, Edward, Kreuz and Ould. It is very seldom that one hears in London ensemble playing so good as that led by Mr. Gompertz. Welcome variety to this program of instrumental work was given by Mrs. Katherine Fisk in two songs by Brahms, and later on Leoncavallo's "Schwerer Abschied," and Schubert's "Death and the Maiden." Mrs. Fisk is now a firm favorite, and was heartily recalled after each selection.

The directors of the Carl Rosa Opera Company have just concluded an arrangement with Madame Minnie Hauk to appear with the company for a series of special performances early in the new year. Madame Hauk will enact various rôles; chief among them will be her celebrated impersonation of "Carmen."

THE MUSICAL COURIER of October 17 stated that Grieg had composed a fourth violin sonata dedicated to the Hungarian violinist, Adorjan. In a letter to a friend the great Norwegian composer says:

"The fourth violin sonata is an invention of the papers. Who is the violinist Adorjan? It is extremely obliging of the papers to let me compose while, unfortunately, I do not do so. My health has been very bad this last summer,

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and I must decline all invitations for conducting and so forth for the present."

This proves clearly that the fourth violin sonata is not at present forthcoming.

Last Friday afternoon the London Academy of Music held a concert at St. George's Hall, when the pupils contributed both vocal and instrumental selections, and the orchestra for the occasion, led by Mr. Pollitzer, the principal, played several numbers. The most promising of the students was Maurice Alexander, a little violinist who certainly is remarkably clever for a boy of tender years. He showed marked ability. Another pupil, Harold Samuel, also showed great promise in his playing of Moszkowski's "Caprice Espagnole," and Miss Bessie Greenhill also played a violin solo. This young lady has had considerable experience, I understand, in a ladies' orchestra, and plays extremely well. A young baritone, Mr. Walter George, who sang the aria, "O Star of Love" from "Tannhäuser," Miss Mabel Calkin, a soprano, and Mr. Gilbert Dennis, a tenor, were the best of the vocalists. The program altogether was a success and reflected credit on the staff of professors at the London Academy, which includes among others Mr. Pollitzer, Mr. J. F. Barnett, Signor Denza, Signor Romili and Signor Bonetti.

Miss Amy Hare gave a piano recital at Messrs. Broadwood's rooms last Saturday afternoon. Some of the most popular numbers of her program were selections from Grieg's "Peer Gynt" suite, Brahms' romance, op. 118, and rhapsodie, op. 119, a transcription from "Tannhäuser" and Schumann's "Abschied." This popular lady, the quality of whose playing has been tested both in America and on the Continent, fully sustained the reputation which she has gained abroad. The press speaks highly of her playing in Dresden, Cologne, Bonn and other cities on the Continent, and in Washington, Baltimore and other places of America. She was born in Taunton, Somersetshire, and studied in London at the Royal Academy of Music, where she gained several medals, the Potter scholarship and Sterndale Bennett prize. While there she studied the violin and played three years in the orchestra. After graduating she went on an extended tour on the Continent with the celebrated Heckmann Quartet, and the press speaks most favorably of her efforts on the occasion. She played in different cities in Germany with Madame Sembrich and then went to America.

Mr. Josef Hofmann gave his only recital in London this season at St. James' Hall Monday afternoon, when this popular concert room was well filled with an appreciative and critical audience. The opening number, d'Albert's arrangement of Bach's præludium and fugue for organ in D major, was played in his best style, and all present felt the magnetism of this young disciple of Rubinstein. Without enumerating his whole program, which was thoroughly well arranged, I will mention those excerpts which were the most popular. Of the three, "Lieder ohne Worte" (Mendelssohn), the one in A major, was the best liked. He was not at his best in Weber's sonata in D minor, although he received a recall. Chopin's polonaise in F minor was excellent, and Liszt's arrangement of Schubert's "Morgenstündchen," by special request, was played most delightfully. He introduced for the first time a suite from Moszkowski, including præludium, caprice and aria in G, the first two movements of which are rather heavy, but the last is bright and pleasing; it will hardly prove a favorite. Following this was a polonaise by Rubinstein, dedicated to Mr. Hofmann, which also was performed for the first time, and served to display his technic to the best advantage. He played two selections from his own pen, a scherzo—which was very bright and effective—and a mazurka, ending with Liszt's sixth rhapsodie, which he played very well indeed, and was induced after a hearty recall to give as an encore a transcription of the fire music from "Die Walküre."

One of the most enjoyable of the popular concerts this year was given Monday evening, when Lady Hallé made her reappearance amid tumultuous applause. Beethoven's

C major quartet opened the program, receiving a very fine performance, particularly the andante, with its Gluck-like sentiment. Lady Hallé's associates were Messrs. Rees, Gibson and Popper. The other concerted piece was Brahms' trio in C minor, for viola, violin and 'cello, with Mr. Schonberger at the piano. This excellent piece, which was at the end of the program, was a very attractive number. Mr. Schonberger chose for his piano solo Beethoven's sonata in D minor. He was not at his best in the first movement, but the second and third were better, and he responded to a recall with Bach's C minor sonata. Lady Hallé's playing made up for the uninteresting selection she made of three Irish pieces—a lament, hush song and jig—by Dr. Stanford. The splendid tone she brings out of the violin, her brilliant technic and perfect intonation carry everything before her. The third piece, with its abrupt harmonic changes, she made the most effective of any. For her encore she played a study for violin alone. Lady Hallé is exceptionally fortunate in being the possessor of the famous violin which Ernst used, and this greatest of lady violinists fully understands how to make the best of it. Miss Kate Cove was the vocalist, and sang Sullivan's "Orpheus and His Lute" and Goring Thomas' "Wind in the Trees." Her singing is most artistic, and she was thoroughly appreciated.

The principal feature of the Saturday Popular Concert was the first appearance this season of Herr David Popper, who took the place of Mr. Whitehouse, and Mrs. Becker, which Signor Piatti will fill next Saturday. His solos comprised the adagio from Schumann's 'cello concerto, and a gavotte of his own, which he played charmingly, adding for an encore Schubert's "Du bist die Ruh." Mlle. Wietrowetz led the quartet for the last time this season, and with her were associated Messrs. Borwick, Rees and Gibson, in a performance of Brahms' quintet in F minor, op. 34, which opened the concert. Mr. Borwick's solos were Haydn's familiar variations in the same key. Madame Sherwin was the vocalist, singing "An ein Veilchen" and "Ständchen" and the berceuse from Godard's opera, "Jocelyn."

Last night the first Wagner concert this season, directed by Herr Felix Mottl, was given at Queen's Hall. The program opened with Beethoven's "Leonore" overture No. 3. Herr Mottl has studied Wagner's suggestions with regard to the tempi and general interpretation of this work. He took the beginning considerably slower than we usually hear it given, lingering on certain phrases and giving great light and shade, thus making it very expressive. He secured splendid climaxes. The full rich tone of the strings was more than ever apparent last night in contrast to the Scottish Orchestra last Thursday. Herr Mottl seemed to be laboring under some difficulty in the first part of the Venusberg music from "Tannhäuser," but recovered himself and gave an excellent reading of the second part. He is to be thanked for introducing into England Chabrier's introduction to Act II. of "Gwendoline." This splendidly written piece is strikingly Wagnerian in style, but shows evidence at times of the French school also, and is certainly one of the most worthy orchestral selections which have been introduced in London for many a day. The wood wind effects are exceptionally beautiful, and the performance was perfect. Another first time piece was Wilhelm's "Festival March," which contains fairly well marked themes treated in a conventional manner, and it cannot be said to have any striking originality or great merit to commend it as a program selection. The composer was among the audience. Herr Mottl took the "Walkürenritt" faster than we usually hear it in England. This closed the purely orchestral part of the program. Miss Marie Brema repeated her dramatic impersonation of "Brunnhilde" in the closing scene of "Die Götterdämmerung." The splendid finale of "Das Rheingold," the entry of the gods into Walhalla, was sung by Miss Evangeline Florence, Miss Minna Fisher, Miss Agnes Janson, Messrs. Edwin Wareham, William Ludwig and Arthur Barlow, all of whom sang with conspicuous success. Herr Felix Mottl, of course, con-

ducted the "Götterdämmerung" selection much better than Herr Siegfried Wagner, subduing the orchestra and taking the tempi slower, so giving Miss Brema a better opportunity of displaying her fine voice and dramatic talent, of which she took full advantage.

Mr. Frederick Lamond, the Scottish pianist, has recently been playing in Leipsic, Dresden, Frankfort and other German cities with great success. It will be remembered that some two years ago he played here before the Philharmonic Society and at the Crystal Palace and other places in the metropolis and the provinces.

Madame Belle Cole is expected home from her Australian tour to-morrow. Miss Margaret MacIntyre is back from the Cape, and will leave for Italy early next week. I believe that she will not accept any engagements during her stay here.

Mr. Ben Davies, Mr. Tivadar Nachez and Mr. Algernon Ashton are back from their German tour, having met with great success.

Herr Sann gave his second piano recital at St. James' Hall this afternoon and a detailed review of it will appear in my next letter. He met with tremendous success.

FRANK V. ATWATER.

The Crow Hill Orchestra.

WARDEN PATRICK HAYES, of the Kings County (N. Y.) Penitentiary, has decided upon a novel plan for entertaining the prisoners there. They will be allowed to play upon musical instruments one night each week of the new year. The penitentiary is on the outskirts of the city, upon what is known as Crow Hill, so that there are no neighbors to be annoyed by the musicales which will take place.

There are at present over 1,000 convicts in this institution, and when the musically inclined begin to play on banjos, guitars, drums, trombones, cornets, fifes, mandolins, accordions, concertinas, jewsharps, harmonicas, violins and other instruments there is likely to be a pandemonium such as has never been heard in these parts before.

The members of the Brooklyn Board of Accidents, as the City Fathers are called, who recently attempted to have street bands prohibited, will be invited, it is said, to listen to these concerts. The Warden is also thinking seriously of having several anvils taken from the blacksmith's shop to the prison, so that an anvil chorus may be instituted.

Warden Hayes believes that this scheme will be of benefit to the convicts, but the unfortunate prisoners who cannot play upon any instrument and who have no soul for music will dread the nights when the weekly musicales of Warden Hayes' Crow Hill orchestra take place.—The "Sun."

Buenos Ayres.—The Italian opera company, now singing at the Politeama Argentino, in Buenos Ayres, recently gave two representations, the proceeds to go to the fund of the Donizetti memorial at Bergamo, Italy.

Bremen.—Charlotte Huhn, from Cologne, made a good impression in Bremen when she sang the alto aria from Bruch's "Achilleus" at the second Philharmonic concert. The orchestra played on this occasion Schumann's B flat major symphony; "Don Juan" (first time), by R. Strauss, and overture, "Euryanthe," by Weber.

New Zealand.—At Wellington, in New Zealand, a musical festival lasting five days was recently held, and the following works were produced: Haydn's "Creation," "Is rael in Egypt," by Händel; "Golden Legend," by Sullivan; "The Spectre's Bride," by Dvorák; "Times' Great Monotony," ballade for baritone, chorus and orchestra by A. F. Hill, "Lobgesang," by Mendelssohn; symphony in B flat major, by Schumann; extracts from the opera "Tannhäuser," by Wagner; "Peer Gynt," by Grieg; overture "Rosamunde," by Schubert, &c. The chorus numbered two hundred voices and the orchestra sixty-one pieces.

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Baltimore Herald: Everybody charmed and delighted.

Lancaster News: "War and Peace" was the greatest affair in the history of the park.

Albany Argus: Fully 6,000 people paid for the afternoon concert alone.

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PARIS.
WITH WHOM SHALL I STUDY WHEN I GO TO PARIS?

VOCAL study is a good deal like marriage, the right people exist for each other no doubt somewhere, but look at the wrecks of wedded happiness meantime.

Answers written personally to this question would make a bridge to Staten Island.

Were the question "With whom shall I study to become an artist, to attain excellence?" the answer would be simple enough. When, in eight cases out of ten, it means: "Who will put me before the public the quickest?" the subject becomes complex and difficult.

It is perfectly idle to ask this of pupils. They invariably answer, with their professor. Those interested through friendship or money considerations are equally prejudiced. The wisest person, without knowing the details of the voice seeking instruction, cannot possibly counsel. Each one must find out for himself and for herself.

Paris is full of students who have been looking for the right teacher many years and have not yet succeeded. I know girls here who have spent from three to seven years, a fortune, and almost all their musical spirit in the search. Some still pursue it, following every new name they hear; some have been obliged to return home; some are wrecks.

Some of them have had voice, some still have, some never did and never will have. Some have been stupid and could not apply instruction. Many have missed it through not finding the right teacher. In many cases it has been the teacher's fault; more often it has been that of the pupil.

Only this afternoon a San Francisco girl told me that, for the first time in seven years, she had found the one to do her one particle of good. She is improving rapidly under the instruction, is happy and content at last; but see the waste!

Before coming to Paris, or asking anybody else anything, ask yourself:

1. What do I want to do with my voice?
2. How much time have I to give to its cultivation?
3. How much money have I, and what prospect of its continuance?
4. What have I to show that I am worth what it must cost?

Were there a judicious and disinterested jury appointed to decide the last of these for all aspirants to vocal honor, one-half of the trouble would be settled at the start.

You have sung before friends and been praised. What can you do (at home) before a severer test? Have you a voice that makes unknown people open windows, run to doors, ask neighbors and tell friends to hear you? Does the applause that follows your song come down with a splash, or with a patter? Would the audience be late to dinner rather than miss your last song on the program? Have you talent—ear, memory, instinct?

Of course some singers have made fiascos at one time

who have made successes later, but it was not lack of talent that was the matter but lack of a proper steering of the talent. But there are girls here in Paris to-day, and no doubt girls in America planning to come to Paris, who are hopelessly unqualified for art careers and who persist in following them, receiving just enough applause to bait them on to disappointment.

I have heard concert applause given in halls in New York that ought to have been enough to stop any thought of career there and then. If you cannot move people at home, no Paris training will ever make you able to do it. Think well who gave you the praise you have received, and think what kind the praise was that makes you want to come to Paris. If satisfactory try a higher test at home. Sing before disinterested people, alone or together. Sing before some man who has money to make through you.

If you will not do this, give it up and do something else. If you simply please in a negative sort of way without stirring or interesting, study for home and friends. If you can always stir and interest—can raise the roofs of hearts and houses—you are entitled to the best cultivation if you want it.

Passing the question of what you can do at home for your "best cultivation," suppose you are in Paris for study, what is it that you want?

Do you need your voice placed? Do you need the power to express with your body? Does your voice need repair? Is yours a parlor or a public voice? Are you seeking French diction and style, or good concert work in all languages? Do you want coaching in répertoire, or simply introduction to French managers?

Be your own jury and decide lots of things. Decide not only what you want to do, but what you are fit for.

If you have a dramatic voice and a little bit of a body, that ends Lady Macbeth work, does it not? If you have big hips and head and a sober long nosed face, that settles the Buttercup series, no matter what your voice may be, or what any "friend" may say.

Well, first seek the teachers who are engaged in the specialty you desire. No teacher can do all, no matter how conscientious, and French teachers especially do not attempt it. One who loves voice placing and can endure scales and trills and syllables is seldom one to feel the love pangs of "Ophelia" or train to the savagery of "Carmen." One whose soul is tuned to sentiment cannot do justice to the "bra, bre, bri" of enunciation.

Much time here is wasted by girls whose voices are already well placed, following right along with teachers in that line, when what they need is waking up, shaking up, limbering up.

"You see she just sings, that's all!" said an ennuied gentleman last evening at a lyric action class. The girl was going through the gestures as directed, but all her attention was on her notes, and so dead and lifeless was her body that she just sang, that was all!

What most girls really need is face massage—something to loosen up their mouths and cheeks and make them less "masky" and more limber. So many American girls have such pretty little, prim, bird-nesty mouths, their pearly little teeth scarcely moving inside them, such still places under their eyes and such immovable eyebrows that expression is hopeless.

I saw three such faces in a vocal class yesterday. I saw a diction teacher work five minutes with a girl to get her to drop her jaw in saying "je t'aime." She could not; she just moved it out a trifle, making the sound "je t'eeme." I heard a wise man say he did not believe any woman could sing impressively with one of those pretty little faces. They can do nothing but bat their eyes!

After knowing what you need, it is well to see many teachers of that specialty, hear them teach and talk with them.

Aside from knowledge and power to impart it, half of a teacher's power is the appeal to the pupil's nature.

The woman who just suits your brunette cousin, whose temperament demands force and all that represents it, will not be at all the one for your gentle, timid blonde tints and fine lines. There are talkative teachers, reserved teachers, teachers who dictate, teachers who flirt, and teachers who force information into their pupils. A jumping-jack in a studio could never teach Jane anything. The self-contained, silent professor next door could do just as little with Mary. The cooing pappings of Madame N. would make no impression upon Nellie, but Emma must have them.

Again, you cannot judge of a teacher's ability by her "stars," but by the average equality of her class. No matter if she points at her walls to portraits of her dear Etoiles-telle-et-telle, A-B-C. See rather if the imprint of her education is on five out of seven of her pupils. If so, she is a teacher.

Even with the best judgment it is still difficult, this search for the right teacher. I know four American girls, of about equal sense and voice, who have taken from the same teacher. One took four years without change or supplement of any other vocal teacher and is a successful professional singer. Another, just ready for her début, is satisfied that the four years she has taken under the same were wisely spent; she has a lovely vocal emission and diction and a sound throat. Of the other two, one after two years found she had no voice whatever—could not even speak aloud. The other simply stood still after eighteen months, and changed at the end of two years.

Many pupils are not willing simply to be led to perfection by a teacher. They must be coaxed and petted along the way or they leave. Some must be fed on praise. The instant the teacher stops saying nice things they become discontented and go where someone has told Jenny so-and-so. Some want the stage held close before their eyes in order to be able to study, as one must hold an apple before a pony to lead him to the bridle. Some want to have the time set when they will be able to sing in public or be "through." Some argue and contest points with their teachers. Pupils who give themselves unreservedly into the hands of their teachers are indeed rare.

Once you decide the question of where you shall study, better put it aside. If you keep on the constant lookout to do better you rob your teacher of much of her power—your confidence—and you become discontented.

"Americans always seem like birds on a branch," said one teacher. "I always feel as if they were ready to fly. A teacher must plan for the pupil she educates. I cannot apply my experience to their cases. I can only pick out little scraps of knowledge here and there and throw to them—on the wing!"

"Running around" is universally decried here by teachers, artists, and all serious students. It stands to reason that it is not wise.

One thing certain, do not decide to take up any teacher just because she promises you an engagement at such and such a time, or when you are ready. No teacher can get you an engagement, not even the wife of a director. Anyone who promises you this is not a wise choice, as it is an indication of insincerity in all things. A teacher may introduce a singer, it is true, to a manager, but no manager is going to risk his money on any singer unless she is valuable and he needs her. It does not require a teacher's influence to get such a position.

If you want a French début, do not take of a foreigner. Better take of one who cannot speak a word but French, and it must be the best of French, too. You can do nothing with a Paris manager without diction, and even in concert you are only laughed at. The French do not care for dramatic effect, but finesse they must have. It is their nature. There is no finesse in a brogue. I saw a

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circle fairly writhe under the faulty enunciation of a beautiful and well taught American singer, and they all but roared out loud when she came out with a strongly accented "jwoy-yus" for "joyeuse."

Another question to be decided as important as either teacher or talent is the amount of money you have at command and the time you can devote to the work you propose to do.

It is safe to say that a good third of all the vocal misfortune between France and America is the result of restricted means. You have no conception how "things necessary to do" grow upon you after you get here. Unless you have some certain source upon which you can draw, better wait till you have.

Some pupils come to Paris to study who have no more business here than one would have to attempt to enter a high school who could neither spell nor add. Masters and mistresses here cannot give themselves to primary instruction. Consequently you are handed over to an advanced student; you are dissatisfied and spending lots of money for nothing. You could master the rudiments at home.

As for "seeing the world" in that manner you don't. When you study in Paris you do not "see the world."

People come here with the vaguest notions about study and teachers. I met a young man this week who came over expressly "to study with an artist!" He could not play a scale evenly! He had no technic and his pieces were dreadfully shabby as to mechanism. He said that was why he came—to have all these things tended to. How much better off he would be this winter with Mr. Lambert in New York, with his money in his pocket.

There are some teachers here who will surround you with a bevy of teachers, themselves teaching only one point. After that you are obliged to have a teacher of gesture, a diction teacher, an accompagnateur, a French or Italian teacher and a coach—all at from 10 to 20 frs. each extra. It is very cruel to many girls.

Another trick is giving but five or ten minutes personal attention to the pupils, and having the rest done by underlings. A good pupil of a good teacher can often help materially, but it should not be at first rates.

The more generally intelligent a girl is the better use she can make of her time and money here. Our young music students in New York are not reading enough. Teachers should not only encourage but require a certain study of musical subjects. Besides that, every girl should keep in touch with the newspapers and magazines as imagination and sentiment food. Oh, yes! there is time enough. Look at the time you waste every day talking nothing with the other girls. Time enough for that, too. But set apart an hour every day for general reading. You will be so glad of it if ever you do come here. Where to stay while studying in Paris, also the teaching of acting with singing, and how French pronunciation is taught in singing will soon be treated in this department.

One lady who knows how to combine marital happiness and musical progress is Madame Georges Moreau, of Paris. As a girl Mme. Moreau was well known in Chicago as a fine pianist and serious piano student. The story of her romantic meeting with her elegant French husband, her establishment in Paris and the continuance of her studies without interfering with her home duties, has already been told in THE MUSICAL COURIER.

One of her first home privileges was her musical evening, to the charm and value of which many artists, both French and American, can attest. Among the artists who have taken part in her musicales are Mlle. Sidner, a Swedish interpreter of Grieg's music, who has sung at the Colonne concerts; Nouvelli, the tenor, now in New York with the Abbey-Grau company; Mme. Devianne, a French prima donna; M. Foester, the Hungarian pianist, and Mr. McGrath, an American pianist; Mme. Hetlich, the harpist; M. d'Einbrodt and M. Van Goens, violoncellists, the latter a composer; M. Rivarde, violinist, and Mlle. Taine, the organist.

This week, however, Mme. Moreau gave her friends a more extended knowledge of her musical worth in a concert

given in the pretty white and gold salle on Rue d'Athenes. On the program were:

Fantaisie in E minor.....Chopin
Premier scherzo.....Chopin
"Chant d'Amour de Siegmund".....Wagner
"Incantation du Feu".....Rubinstein
"Kammenoi-Ostrow" (No. 22).....Rubinstein
"Rhapsodie Hongroise" (No. 11).....Liszt
"Hamlet," "Air du Livre".....Thomas
"Chanson d'Acis".....Wormser
"Il Barbiere" (Cavatine).....Rossini

Criticism is unanimous as to the skill, style and interpretation of Mme. Moreau's work. The hall was filled with distinguished artists and society people, who gave the musical a regular ovation at the close of the performance.

Among those present were Consul General and Mrs. Morse; Mgr. Bauer; M. Oppert de l'Institut; la Comtesse de Lagrène; la Comtesse de Coetlegon; M. Wormser, the composer; Admiral Coulombeaud; M. and Mme. Breitner; Baron de Ville, Baron and Baronne de Padirac; Marquis de Saffay and Comte de Constantin.

Invitations were issued in the name of M. and Mme. Georges Moreau. Her husband, who is very proud of her gifts, sat in a box, and a brother-in-law, also a distinguished Frenchman, was master of the ceremonies.

Another who assisted at the interesting entertainment was Mr. G. Waring Stebbins, organist of the Emanuel Baptist Church, Brooklyn, N. Y.

There is something right about the musical soul of a man who will voluntarily give up \$100 a week to go abroad to fit himself for higher musical duties, and who at the same time gives up the luxuries of home life and the freedom and petting of a popular organist and musician for the stern and real toil of a Paris course of study.

There is something right, too, in the spirit of the church that allows Mr. Stebbins his season of study as a "vacation."

He is here studying organ, harmony and composition, with M. Guilmant, and his work is of the most serious of the master's class. He is at the same time listening to the best music and making note of all the important features for the benefit of his classes on return.

In addition, he is studying voice from a teacher's standpoint with M. Sbriglia. His own voice has made the most remarkable development, meantime, so much so that his teacher suggests to him a brilliant future as a vocalist. Mr. Stebbins is too wise, however, and too wedded to his organ and teaching to give them up for any brilliant personal prospects. He intends the benefits of his instruction to go to his church and to his pupils.

M. Henri Deshayes, of the Church of the Annunciation, Paris, has just published his collection of six organ works: Grand Chœur et Menuet de Concert—Dedicated to Mr. Wm. G. Carl, of New York.

Offertoire—Dedicated to Mr. Wm. Huber, Jr., of Hamilton, Ohio. Fanfare—Dedicated to Mr. Alfred Eyre, Crystal Palace at Sydenham.

Andante—Dedicated to Mr. James M. Dickerson, organist, Philadelphia.

Andante Religioso—Dedicated to Mr. Auguste Wiegand, organist, of Sydney.

Romance sans Paroles—Dedicated to Mr. Geo. E. Whiting, organist, of New York.

Andante con Moto—Dedicated to Mr. Westlake Morgan, of Bangor, Me.

Cantabile—Dedicated to Mr. W. S. Chester, organist, of New York.

Andante con fuoco et Toccata—Dedicated to Mr. Wm. G. Carl, organist, of New York.

Meditation—Dedicated to M. G. Brigout, organist of St. Servan.

Élégie—Dedicated to Mr. B. J. Rogers, organist of Dublin Cathedral.

From which it may be seen what a large part Americans bear in the heart of the French composer.

M. Jérôme, the tenor, made a successful début in the Opéra Comique this week with Calvé, in "Les Pêcheurs de Perles."

M. Eugène d'Harcourt is giving "Tannhäuser" at the Salle d'Harcourt. It is to be hoped that Wagner can look down here some of these Sunday afternoons and see his works in every concert salle in the city and in the Opéra

during the week. What a revenge on the Jockey Club!—if revenge is any good.

"Harmonie des Chemins de Fer de l'Ouest" is the name of a very successful and progressive musical society of seventy-five members of that railroad company's employés who study, play, sing, give concerts and gain medals in competition, as though there were no travel, and nothing but music in the world.

Colonne has advanced the price of his seats on account of the Berlioz cycle just commenced.

Lectures on history of music and dramatic literature commence this week at the Conservatoire, the former by M. Bourgault Ducoudray, the master of the German school.

M. Maurel has sung his last song here and has departed for the New York Opera House.

A movement is on foot to restore the old Roman theatre at Orange, in which yearly performances may be given.

Pretty singer to composer—Dites-moi donc, cher maître, qu'aimeriez-vous mieux: être aveugle ou sourd?

Composer—Sourd, madame, quand je vous regarde, et aveugle quand je vous entends chanter!

"Ninon de L'Enclos," in four acts and five tableaux, by Lénéka and Bernede, with Edmond Missa for music, is being rehearsed at the Opéra Comique; also "Pris au Piège," by Carré and Gidalge.

"It is a bad wind that blows nobody good." Mme. Saville, who cannot play in Russia on account of the closing of the theatres, has been welcomed by the Opéra Comique for "Paul et Virginie," now being rehearsed.

I cannot find the "Martha Fantaisie," by White, asked for.
FANNIE EDGAR THOMAS.

Vienna Letter.

VIENNA, November 17, 1904.

FELIX KRAUSS, a young and very studious looking man, with a grave, dignified bearing and a very large baritone voice, gave an interesting song recital one evening last week. The program included compositions of Brahms, Paldara, Parissimi, Schubert and Schumann, and the finished musical interpretation and mellow, well controlled organ of the singer made the evening a most enjoyable one. Mrs. Schuster-Seydel, a violinist, contributed an adagio cantabile of Tartini; ronde des lutins, Bazzini, and sarabande e tambourin, Leclair. The tone produced was unusually large, but equally harsh and rasping, so that her performance was not a prepossessing one.

Julius Klengel, the man from Leipsic, bewitched Vienna the following night. This artist came here heralded as Germany's greatest 'celloist, and judging from the ovation tendered him, everyone's expectations were fully realized. I don't know whether Klengel is so intensely musical, but his technic is at all times wonderful, sometimes almost supernatural, and he plays with a grace and ease most impressive and delightful. Bach's sonata for 'cello alone formed the opening number, and was followed by the first movement of a Haydn concerto, "Abendlied" of Schumann; "Wiegenlied," Klengel "Perpetual Motion," Fitzenhagen; Nocturne, Chopin, and "Variations Capricieuses," Klengel. There were recalls without number, several encores, and the Haydn number and dainty cradle song of the artist were repeated. Klengel met with great success and his several appearances during the coming month are anticipated with great satisfaction.

The program was not well arranged; too much assisting talent. Edmondo Paul, the Italian baritone, materialized again on this occasion and made, if possible, even less of an impression than at the Bellinioni concert. Paul is so intensely ladylike in his mode of singing; lots of expression and agony, you know, and what voice is left him is poor in quality; so it rather reminded me of boarding school days and musical productions in which goodly intentions were the predominating features. Georgio Franchetti, a pianist and brother of the well-known composer, gave some Beethoven variations, with fugue, which I shall not

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attempt to criticise, as I don't know them, and in consequence could not appreciate them. I was consoled by seeing that I was not alone in my ignorance; that most of the listeners were in the same predicament. Taken all in all Franchetti was not happy in his choice of selections, for the Chopin nocturne, op. 55, No. 2, was cold, and the Rubinstein étude contained too much work and too little music. His best effort was Leschetizky's effective study, "La Source." Franchetti has a big technique and large tone, but his interpretations are too passive and tame; there is no personality, no fire and magnetism in his playing.

"Der Kuss" and "Mara" were given Friday, although why in that order no one can explain. It is outrageous to send people away with their blood tingling and every nerve ajar with the memory of the horrible tragedy. "Mara" is one of the most revolting and at the same time most fascinating operas I have ever heard. It holds the undivided attention of the listener from beginning to end, and, while protesting against the brutality of the misery and suffering depicted, one is conscious of an inward determination to hear it again, and that as soon as possible. The music is beautiful and characteristic. There is so much "temperament" in it, from the original pistol shot in the overture to the close of the wife's agony and the unconscious, playful "cuckoo" of the little son.

Jauschowsky as "Mara" was most effective and successful. The rôle is a trying one, requiring great dramatic force and passion, and while no situation was lost on this clever actress, her abandonment and desperation were never otherwise than dignified and impressive. Schröder as "Eddin" was, as always, excellent. He sings exquisitely and has a beautiful voice, so what more can be said? Ritter, too, was artistic. Fuchs directed.

Smetana's "Kuss" is an inane sort of a work, and if any other than the clever Renard had it in hand it would have come to grief long ago and met the end it deserves. It is not that the composer has no good musical ideas, but when he once has found a pretty melody he drags it out until it is worn threadbare. "Enough is as good as a feast," remarked a wise man once upon a time. And then one is occasionally reminded of other operas, and the libretto is very silly. Grengg's make up as the father was as good as his voice. Dippel as the widower appeared to miserable advantage; he looked uncomfortable and made everyone else feel the same way. His voice was half the time not to be heard above the orchestra and when it did break through the situation was to be regretted, for his tones seemed to blend with no one else's. Frau Forster is as charming as ever, but what has become of her voice this fall? Felix, Kaulick, Mayerhofer and Schittenhelm filled the minor rôles.

Smareglia's new opera, "Cornelius Schütt," was to have been produced this evening, with Van Dyck in the leading rôle. The tenor, however, is ill, and the performance is for a week postponed. Van Dyck is conspicuously often unavailable, and the question is whether poor health or an unreliable throat and voice are to blame. So far as appearances are concerned, one would decide on the latter, for Van Dyck's proportions are by no means shadowy.

The first Philharmonic concert was given last Sunday. I was ill and unable to attend, but that the program was interesting and that Richter and his orchestra left no room for criticism is a foregone conclusion.

Francesco d'Andrade and Rummel were booked one evening for concerts, and despite the fact that the pianist announced three concertos with orchestral accompaniment, I knew days before that I never would have the moral courage to withstand the fascinating Portuguese. And I didn't. Nor was I sorry afterward, for the universal verdict was that Rummel as pianist is a flat failure. As he gives a second concert I will not condemn him until he has had a chance for redemption. D'Andrade is a great artist and delightful singer, and his success is in no degree lessened by a charming personality. There was only one complaint to be made; the program was far too short, despite the various encores demanded by an enthusiastic audience. Prologue to the opera "Pagliacci" was magnificently sung, while the songs of Giordani, Carissimi, Tosti, Bizet and Faure were exquisite in style and savored strongly of "more." Amalie Mollner is the possessor of a most unusual violin. The tone was soft, mellow and sweet in the most literal sense of the words. It is only to be regretted that this young artist has not some life and animation, some fire and brilliancy. She paints her pictures in the loveliest

of gray tones; but after all one loves variety, and one's mood cannot be always sweetly sentimental. The pianist, a delicate looking youth named Roderick Bass, gave a group of short compositions most creditably. Brahms' Hungarian Dance was, perhaps, too dainty and fine; in fact there was no pretence of the bravura which usually is the main characteristic of such an interpretation.

The Quartet Rosé, consisting of Arnold Rosé, first violin; A. Siebert, second violin; S. Bachrich, viola, and R. Hummer, violoncello, gave the first of this season's concerts November 13. I was particularly impressed by the fact that there were no students present, and have not yet satisfactorily explained to myself why this should be. The house was, however, sold out to an elegant and enthusiastic public. Mendelssohn's well-known quartet op. 44 No. 1 opened the program. The ensemble was excellent, and the second and third movements particularly well received. A new trio of Dvorák excited a good deal of interest, which the worth of the composition in no way justified, for to me the work seemed unworthy of its author. It consisted of six movements, none of which were strikingly original in conception. Fräulein Marie Baumayer presided at the piano. This lady is quite unknown to me, but her playing is certainly not of the modern school. Years and years ago she evidently acquired her method of manipulating the ivories. There was little tone coloring evident, and she worked too independently of the string instruments. There is a great art in successfully playing trios; many an excellent pianist fails in the attempt. Händel's concerto for string instruments had been arranged for the occasion by Mr. Bachrich, Messrs. Jelinek, Heldenberg and Benesch assisting the quartet in its interpretation. It was the one in F major, and was listened to with keen interest, the applause at the close of the minuetto being so persistent that repetition was necessary. The evening's enjoyment was marred only by the extreme heat and utter want of ventilation in the room.

LILLIAN APPEL.

Violin Echoes.

BERLIN, November 17, 1894.

WONDERS will never cease! I thought after hearing Burmester's astounding feats on the violin that there could be no more surprises in store for me for a long time to come. There was a great one, however, only two evenings after Burmester's second concert. This was the performance of the child prodigy, Bronislaw Hubermann, of Warsaw, which took place Saturday evening at the Singakademie, the scene of Burmester's remarkable triumph but forty-eight hours before.

I have heard child prodigies before, but never one that could be compared with this nine year old wonder. He played the Mendelssohn concerto, the Schumann Träumerei, a Bach prelude, and the ballade and polonaise by Vieuxtemps. His playing is, in consideration of his extreme youth, hardly less wonderful than Burmester's. Think of a child nine years old playing the Mendelssohn concerto in public, and from memory! And his was none of your amateurish, half finished performances. He played this difficult work like an artist, both as regards technic and interpretation; not with the finish of a great artist, to be sure, but I have often heard worse public performances of this concerto by alleged great artists of mature age.

One scarcely knows what to marvel at most in Hubermann's playing, his technic, tone or interpretation. His technic is fully equal to the compositions he essayed. His tone is excellent in quality and has considerable volume; there is in it nothing of that disagreeable quality suggesting the amateur or beginner. His interpretation was that of a genius. He possesses tenderness and emotion, as well as dash and brilliancy. Every shade of nuance was brought out.

I have heard piano prodigies perform difficult piano compositions, even Liszt rhapsodies, but they were usually simplified and adapted to the small hands. Not so with Hubermann; though he uses a full sized violin, not one note of the concerto was changed. The difficult passages in triplets, shortly after the themes in G and E, were technically flawless; the rapid octaves, near the end of the first movement, were in perfect tune; in fact he did not play half a dozen notes off the key the entire evening. The easy parts of the andante were rather carelessly played,

strange to say. The last movement of the concerto was played best of all, with fire and brilliancy and at a lively tempo. He worked up to a climax at the end, and in the next to the last bar after running up to the high E, he played high G sharp, at the end of the fingerboard, instead of the chord in the first position, which rang out clearly and distinctly; then he came down on the final E with a vengeance, taking it with the second finger—the fourth position on the G string. He proved himself equally at home in all positions; he did not avoid the second and fourth, as many do.

Worthy of special mention is his command of the bow, which is even more astonishing in such a child than left-hand technic. This last movement demands a good bow technic. He has naturally one of the best right arms that I have ever seen. His playing of the other numbers was not less remarkable. At no time did he make the impression of a child who had had the pieces drilled into him by constant repetition. The Schumann Träumerei was quite touchingly performed, and the Bach number with considerable breadth. In the Vieuxtemps ballade and polonaise the certainty of his left hand astonished all again. His thirds and sixths were faultless; his attacks were excellent, and his "freie Einsätze" always true. He has acquired a few bad habits, such as too much sliding and a too frequent use of the open or natural harmonics. These could be easily corrected by a good teacher. At present he is not having lessons, I believe. On the whole he has had good instruction, judging by his playing.

My description of this little genius' performance may test the credulity of many readers. That would be only natural. Indeed, I should not have believed it possible if I had not heard and seen him myself. When not looking at him it seemed incredible that such tones could be produced by a mere child. But there he stood, a wee mite, his long dark hair falling prettily over his little shoulders, and his big black eyes shining like two diamonds, for all the world like some exquisite being sent from fairyland to delight and entrance us.

To the initiated such an exhibition of precocity is more astonishing than to the general public. The most attentive and enthusiastic listeners in the audience were violinists, and one of them was Willy Burmester. As to students of the violin, many a one felt like smashing his fiddle on hearing this little "wonder of God," as an old monk once styled the child Mozart on hearing him play for the first time.

Hubermann gives another concert next Sunday, when he will play the Bruch G minor concerto, Sarasate's "Zigeunerweisen," and (don't be alarmed) the chaconne for violin alone by Bach. His success at the first concert was tremendous, similar to Burmester's. As an encore he played the bourrée from the second Bach sonata for violin alone, in B minor. The prelude played earlier in the evening was from the sixth sonata in E.

This is an age of prodigies. Every little while some new one is announced. But, as I have already stated, none that I have heard is to be compared with Hubermann. He is a prodigy of prodigies. The performances of his young countryman, of piano fame, pale before his own as does a morning star before the rising sun.

Public opinion is at present against public performances by such prodigies. The popular belief seems to be that they will amount to nothing later if allowed to appear in childhood. Is this theory based on experience? Let us consult a few facts bearing on the subject. In the year 1838 there appeared in the Buda-Pesth "Mirror" the following concert notice:

"We wish to call attention to the remarkable talent of a little violinist of seven years, who has just appeared. His name is Joseph Joachim, and he is a pupil of Szervaczinski. This gifted child seems destined to make a name, and we shall be glad to have been the first to spread his fame. It will not be long before we hear the young virtuoso again. Last Sunday this infant prodigy was heard at the Casino, and aroused the enthusiasm of all who were present." This was the first press notice of Joachim's playing.

Carl Halir began to study the violin at three and a half years, and played in public with marked success at five. Schradieck appeared at the same age at a concert in his native city, when he played Beethoven's F major sonata for violin and piano after but one year's instruction. Sarasate at the age of ten was delighting the court of Spain

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circle fairly writhe under the faulty enunciation of a beautiful and well taught American singer, and they all but roared out loud when she came out with a strongly accented "jwoy-yus" for "joyeuse."

Another question to be decided as important as either teacher or talent is the amount of money you have at command and the time you can devote to the work you propose to do.

It is safe to say that a good third of all the vocal misfortune between France and America is the result of restricted means. You have no conception how "things necessary to do" grow upon you after you get here. Unless you have some certain source upon which you can draw, better wait till you have.

Some pupils come to Paris to study who have no more business here than one would have to attempt to enter a high school who could neither spell nor add. Masters and mistresses here cannot give themselves to primary instruction. Consequently you are handed over to an advanced student; you are dissatisfied and spending lots of money for nothing. You could master the rudiments at home.

As for "seeing the world" in that manner you don't. When you study in Paris you do not "see the world."

People come here with the vaguest notions about study and teachers. I met a young man this week who came over expressly "to study with an artist!" He could not play a scale evenly! He had no technic and his pieces were dreadfully shabby as to mechanism. He said that was why he came—to have all these things tended to. How much better off he would be this winter with Mr. Lambert in New York, with his money in his pocket.

There are some teachers here who will surround you with a bevy of teachers, themselves teaching only one point. After that you are obliged to have a teacher of gesture, a diction teacher, an accompagnateur, a French or Italian teacher and a coach—all at from 10 to 20 frs. each extra. It is very cruel to many girls.

Another trick is giving but five or ten minutes personal attention to the pupils, and having the rest done by underlings. A good pupil of a good teacher can often help materially, but it should not be at first rates.

The more generally intelligent a girl is the better use she can make of her time and money here. Our young music students in New York are not reading enough. Teachers should not only encourage but require a certain study of musical subjects. Besides that, every girl should keep in touch with the newspapers and magazines as imagination and sentiment food. Oh, yes! there is time enough. Look at the time you waste every day talking nothing with the other girls. Time enough for that, too. But set apart an hour every day for general reading. You will be so glad of it if ever you do come here. Where to stay while studying in Paris, also the teaching of acting with singing, and how French pronunciation is taught in singing will soon be treated in this department.

One lady who knows how to combine marital happiness and musical progress is Madame Georges Moreau, of Paris. As a girl Mme. Moreau was well known in Chicago as a fine pianist and serious piano student. The story of her romantic meeting with her elegant French husband, her establishment in Paris and the continuance of her studies without interfering with her home duties, has already been told in THE MUSICAL COURIER.

One of her first home privileges was her musical evening, to the charm and value of which many artists, both French and American, can attest. Among the artists who have taken part in her musicales are Mlle. Sidner, a Swedish interpreter of Grieg's music, who has sung at the Colonne concerts; Nouvelli, the tenor, now in New York with the Abbey-Grau company; Mme. Devienne, a French prima donna; M. Foester, the Hungarian pianist, and Mr. McGrath, an American pianist; Mme. Hetlich, the harpist; M. d'Einbrodt and M. Van Goens, violoncellists, the latter a composer; M. Rivarde, violinist, and Mlle. Taine, the organist.

This week, however, Mme. Moreau gave her friends a more extended knowledge of her musical worth in a concert

given in the pretty white and gold salle on Rue d'Athènes. On the program were:

Pantaisie in E minor.....Chopin
Premier scherzo.....
"Chant d'Amour de Siegmund".....Wagner
"Incantation du Feu".....
"Kammenoi-Ostrow" (No. 28).....Rubinstein
"Rhapsodie Hongroise" (No. 11).....Liszt
"Hamlet" "Air du Livre".....Thomas
"Chanson d'Acis".....Wormser
"Il Barbiere" (Cavatine).....Rossini

Criticism is unanimous as to the skill, style and interpretation of Mme. Moreau's work. The hall was filled with distinguished artists and society people, who gave the musical a regular ovation at the close of the performance.

Among those present were Consul General and Mrs. Morse; Mgr. Bauer; M. Oppert de l'Institut; la Comtesse de Lagrène; la Comtesse de Coetlegon; M. Wormser, the composer; Admiral Coulombeaud; M. and Mme. Breitner; Baron de Ville, Baron and Baronne de Padirac; Marquis de Saffay and Comte de Constantin.

Invitations were issued in the name of M. and Mme. Georges Moreau. Her husband, who is very proud of her gifts, sat in a box, and a brother-in-law, also a distinguished Frenchman, was master of the ceremonies.

Another who assisted at the interesting entertainment was Mr. G. Waring Stebbins, organist of the Emanuel Baptist Church, Brooklyn, N. Y.

There is something right about the musical soul of a man who will voluntarily give up \$100 a week to go abroad to fit himself for higher musical duties, and who at the same time gives up the luxuries of home life and the freedom and petting of a popular organist and musician for the stern and real toil of a Paris course of study.

There is something right, too, in the spirit of the church that allows Mr. Stebbins his season of study as a "vacation."

He is here studying organ, harmony and composition, with M. Guilmant, and his work is of the most serious of the master's class. He is at the same time listening to the best music and making note of all the important features for the benefit of his classes on return.

In addition, he is studying voice from a teacher's standpoint with M. Sbriglia. His own voice has made the most remarkable development, meantime, so much so that his teacher suggests to him a brilliant future as a vocalist. Mr. Stebbins is too wise, however, and too wedded to his organ and teaching to give them up for any brilliant personal prospects. He intends the benefits of his instruction to go to his church and to his pupils.

M. Henri Deshayes, of the Church of the Annunciation, Paris, has just published his collection of six organ works: Grand Chœur et Menuet de Concert—Dedicated to Mr. Wm. G. Carl, of New York. Offertoire—Dedicated to Mr. Wm. Huber, Jr., of Hamilton, Ohio. Fanfare—Dedicated to Mr. Alfred Eyre, Crystal Palace at Sydenham. Andante—Dedicated to Mr. James M. Dickerson, organist, Philadelphia. Andante Religioso—Dedicated to Mr. Auguste Wiegand, organist, of Sydney. Romance sans Paroles—Dedicated to Mr. Geo. E. Whiting, organist, of New York.

Andante con Moto—Dedicated to Mr. Westlake Morgan, of Bangor, Me. Cantabile—Dedicated to Mr. W. S. Chester, organist, of New York. Andante con fuoco et Toccata—Dedicated to Mr. Wm. G. Carl, organist, of New York. Meditation—Dedicated to M. G. Brigout, organist of St. Servan. Élégie—Dedicated to Mr. B. J. Rogers, organist of Dublin Cathedral.

From which it may be seen what a large part Americans bear in the heart of the French composer.

M. Jérôme, the tenor, made a successful début in the Opéra Comique this week with Calvé, in "Les Pêcheurs de Perles."

M. Eugène d'Harcourt is giving "Tannhäuser" at the Salle d'Harcourt. It is to be hoped that Wagner can look down here some of these Sunday afternoons and see his works in every concert salle in the city and in the Opéra

during the week. What a revenge on the Jockey Club!—if revenge is any good.

"Harmonie des Chemins de Fer de l'Ouest" is the name of a very successful and progressive musical society of seventy-five members of that railroad company's employés who study, play, sing, give concerts and gain medals in competition, as though there were no travel, and nothing but music in the world.

Colonne has advanced the price of his seats on account of the Berlioz cycle just commenced.

Lectures on history of music and dramatic literature commence this week at the Conservatoire, the former by M. Bourgault Ducoudray, the master of the German school. M. Maurel has sung his last song here and has departed for the New York Opera House.

A movement is on foot to restore the old Roman theatre at Orange, in which yearly performances may be given.

Pretty singer to composer—Dites-moi donc, cher maître, qu'aimeriez-vous mieux: être aveugle ou sourd?

Composer—Sourd, madame, quand je vous regarde, et aveugle quand je vous entends chanter!

"Ninon de L'Enclos," in four acts and five tableaux, by Lénéka and Bernede, with Edmond Missa for music, is being rehearsed at the Opéra Comique; also "Pris au Piège," by Carré and Gidalge.

"It is a bad wind that blows nobody good." Mme. Saville, who cannot play in Russia on account of the closing of the theatres, has been welcomed by the Opéra Comique for "Paul et Virginie," now being rehearsed.

I cannot find the "Martha Fantaisie," by White, asked for.
FANNIE EDGAR THOMAS.

Vienna Letter.

VIENNA, November 17, 1904.

FELIX KRAUSS, a young and very studious looking man, with a grave, dignified bearing and a very large baritone voice, gave an interesting song recital one evening last week. The program included compositions of Brahms, Paldara, Parissimi, Schubert and Schumann, and the finished musical interpretation and mellow, well controlled organ of the singer made the evening a most enjoyable one. Mrs. Schuster-Seydel, a violinist, contributed an adagio cantabile of Tartini; ronde des lutins, Bazzini, and sarabande et tambourin, Leclair. The tone produced was unusually large, but equally harsh and rasping, so that her performance was not a prepossessing one.

Julius Klengel, the man from Leipsic, bewitched Vienna the following night. This artist came here heralded as Germany's greatest 'celloist, and judging from the ovation tendered him, everyone's expectations were fully realized. I don't know whether Klengel is so intensely musical, but his technic is at all times wonderful, sometimes almost supernatural, and he plays with a grace and ease most impressive and delightful. Bach's sonata for 'cello alone formed the opening number, and was followed by the first movement of a Haydn concerto, "Abendlied" of Schumann; "Wiegenlied," Klengel "Perpetual Motion," Fittzenhagen; Nocturne, Chopin, and "Variations Capricieuses," Klengel. There were recalls without number, several encores, and the Haydn number and dainty cradle song of the artist were repeated. Klengel met with great success and his several appearances during the coming month are anticipated with great satisfaction.

The program was not well arranged; too much assisting talent. Edmondo Paul, the Italian baritone, materialized again on this occasion and made, if possible, even less of an impression than at the Bellincioni concert. Paul is so intensely ladylike in his mode of singing; lots of expression and agony, you know, and what voice is left him is poor in quality; so it rather reminded me of boarding school days and musical productions in which goodly intentions were the predominating features. Georgio Franchetti, a pianist and brother of the well-known composer, gave some Beethoven variations, with fugue, which I shall not

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Gertrude May Stein, Marie Maurer, Katherine Fleming and Mrs. Wyman.	Emil Fischer, Perry Averill, Ericsson Bushnell, G. W. Ferguson, A. Marescalchi, Carl Duff, Conrad Behrens and Giuseppe Campanari.	Victor Herbert, Flavie Van den Hende Maud Morgan, Anton Hegner and others.

Maud Powell String Quartet. Materna after January, 1905

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attempt to criticise, as I don't know them, and in consequence could not appreciate them. I was consoled by seeing that I was not alone in my ignorance; that most of the listeners were in the same predicament. Taken all in all Franchetti was not happy in his choice of selections, for the Chopin nocturne, op. 55, No. 2, was cold, and the Rubinstein étude contained too much work and too little music. His best effort was Leschetizky's effective study, "La Source." Franchetti has a big technique and large tone, but his interpretations are too passive and tame; there is no personality, no fire and magnetism in his playing.

"Der Kuss" and "Mara" were given Friday, although why in that order no one can explain. It is outrageous to send people away with their blood tingling and every nerve ajar with the memory of the horrible tragedy. "Mara" is one of the most revolting and at the same time most fascinating operas I have ever heard. It holds the undivided attention of the listener from beginning to end, and, while protesting against the brutality of the misery and suffering depicted, one is conscious of an inward determination to hear it again, and that as soon as possible. The music is beautiful and characteristic. There is so much "temperament" in it, from the original pistol shot in the overture to the close of the wife's agony and the unconscious, playful "cuckoo" of the little son.

Januschofsky as "Mara" was most effective and successful. The rôle is a trying one, requiring great dramatic force and passion, and while no situation was lost on this clever actress, her abandonment and desperation were never otherwise than dignified and impressive. Schrödter as "Eddin" was, as always, excellent. He sings exquisitely and has a beautiful voice, so what more can be said? Ritter, too, was artistic. Fuchs directed.

Smetana's "Kuss" is an inane sort of a work, and if any other than the clever Renard had it in hand it would have come to grief long ago and met the end it deserves. It is not that the composer has no good musical ideas, but when he once has found a pretty melody he drags it out until it is worn threadbare. "Enough is as good as a feast," remarked a wise man once upon a time. And then one is occasionally reminded of other operas, and the libretto is very silly. Grengg's make up as the father was as good as his voice. Dippel as the widower appeared to miserable advantage; he looked uncomfortable and made everyone else feel the same way. His voice was half the time not to be heard above the orchestra and when it did break through the situation was to be regretted, for his tones seemed to blend with no one else's. Frau Forster is as charming as ever, but what has become of her voice this fall? Felix, Kaulick, Mayerhofer and Schittenhelm filled the minor rôles.

Smareglia's new opera, "Cornelius Schütt," was to have been produced this evening, with Van Dyck in the leading rôle. The tenor, however, is ill, and the performance is for a week postponed. Van Dyck is conspicuously often unavailable, and the question is whether poor health or an unreliable throat and voice are to blame. So far as appearances are concerned, one would decide on the latter, for Van Dyck's proportions are by no means shadowy.

The first Philharmonic concert was given last Sunday. I was ill and unable to attend, but that the program was interesting and that Richter and his orchestra left no room for criticism is a foregone conclusion.

Francesco d'Andrade and Rummel were booked one evening for concerts, and despite the fact that the pianist announced three concertos with orchestral accompaniment, I knew days before that I never would have the moral courage to withstand the fascinating Portuguese. And I didn't. Nor was I sorry afterward, for the universal verdict was that Rummel as pianist is a flat failure. As he gives a second concert I will not condemn him until he has had a chance for redemption. D'Andrade is a great artist and delightful singer, and his success is in no degree lessened by a charming personality. There was only one complaint to be made; the program was far too short, despite the various encores demanded by an enthusiastic audience. Prologue to the opera "Pagliacci" was magnificently sung, while the songs of Giordani, Carissimi, Tosti, Bizet and Faure were exquisite in style and savored strongly of "more." Amalie Mollner is the possessor of a most unusual violin. The tone was soft, mellow and sweet in the most literal sense of the words. It is only to be regretted that this young artist has not some life and animation, some fire and brilliancy. She paints her pictures in the loveliest

of gray tones; but after all one loves variety, and one's mood cannot be always sweetly sentimental. The pianist, a delicate looking youth named Roderick Bass, gave a group of short compositions most creditably. Brahms' Hungarian Dance was, perhaps, too dainty and fine; in fact there was no pretence of the bravura which usually is the main characteristic of such an interpretation.

The Quartet Rosé, consisting of Arnold Rosé, first violin; A. Siebert, second violin; S. Bachrich, viola, and R. Hummer, violoncello, gave the first of this season's concerts November 13. I was particularly impressed by the fact that there were no students present, and have not yet satisfactorily explained to myself why this should be. The house was, however, sold out to an elegant and enthusiastic public. Mendelssohn's well-known quartet op. 44 No. 1 opened the program. The ensemble was excellent, and the second and third movements particularly well received. A new trio of Dvorák excited a good deal of interest, which the worth of the composition in no way justified, for to me the work seemed unworthy of its author. It consisted of six movements, none of which were strikingly original in conception. Fräulein Marie Baumayer presided at the piano. This lady is quite unknown to me, but her playing is certainly not of the modern school. Years and years ago she evidently acquired her method of manipulating the ivories. There was little tone coloring evident, and she worked too independently of the string instruments. There is a great art in successfully playing trios; many an excellent pianist fails in the attempt. Händel's concerto for string instruments had been arranged for the occasion by Mr. Bachrich, Messrs. Jelinek, Heldenberg and Benesch assisting the quartet in its interpretation. It was the one in F major, and was listened to with keen interest, the applause at the close of the minuetto being so persistent that repetition was necessary. The evening's enjoyment was marred only by the extreme heat and utter want of ventilation in the room.

LILLIAN APEL.

Violin Echoes.

BERLIN, November 17, 1894.

Wonders will never cease! I thought after hearing Burmester's astounding feats on the violin that there could be no more surprises in store for me for a long time to come. There was a great one, however, only two evenings after Burmester's second concert. This was the performance of the child prodigy, Bronislaw Hubermann, of Warsaw, which took place Saturday evening at the Singakademie, the scene of Burmester's remarkable triumph but forty-eight hours before.

I have heard child prodigies before, but never one that could be compared with this nine year old wonder. He played the Mendelssohn concerto, the Schumann Träumerei, a Bach prelude, and the ballade and polonaise by Vieuxtemps. His playing is, in consideration of his extreme youth, hardly less wonderful than Burmester's. Think of a child nine years old playing the Mendelssohn concerto in public, and from memory! And his was none of your amateurish, half finished performances. He played this difficult work like an artist, both as regards technic and interpretation; not with the finish of a great artist, to be sure, but I have often heard worse public performances of this concerto by alleged great artists of mature age.

One scarcely knows what to marvel at most in Hubermann's playing, his technic, tone or interpretation. His technic is fully equal to the compositions he essayed. His tone is excellent in quality and has considerable volume; there is in it nothing of that disagreeable quality suggesting the amateur or beginner. His interpretation was that of a genius. He possesses tenderness and emotion, as well as dash and brilliancy. Every shade of nuance was brought out.

I have heard piano prodigies perform difficult piano compositions, even Liszt rhapsodies, but they were usually simplified and adapted to the small hands. Not so with Hubermann; though he uses a full sized violin, not one note of the concerto was changed. The difficult passages in triplets, shortly after the themes in G and E, were technically flawless; the rapid octaves, near the end of the first movement, were in perfect tune; in fact he did not play half a dozen notes off the key the entire evening. The easy parts of the andante were rather carelessly played.

strange to say. The last movement of the concerto was played best of all, with fire and brilliancy and at a lively tempo. He worked up to a climax at the end, and in the next to the last bar after running up to the high E, he played high G sharp, at the end of the fingerboard, instead of the chord in the first position, which rang out clearly and distinctly; then he came down on the final E with a vengeance, taking it with the second finger—the fourth position on the G string. He proved himself equally at home in all positions; he did not avoid the second and fourth, as many do.

Worthy of special mention is his command of the bow, which is even more astonishing in such a child than left-hand technic. This last movement demands a good bow technic. He has naturally one of the best right arms that I have ever seen. His playing of the other numbers was not less remarkable. At no time did he make the impression of a child who had had the pieces drilled into him by constant repetition. The Schumann Träumerei was quite touchingly performed, and the Bach number with considerable breadth. In the Vieuxtemps ballade and polonaise the certainty of his left hand astonished all again. His thirds and sixths were faultless; his attacks were excellent, and his "freie Einsätze" always true. He has acquired a few bad habits, such as too much sliding and a too frequent use of the open or natural harmonics. These could be easily corrected by a good teacher. At present he is not having lessons, I believe. On the whole he has had good instruction, judging by his playing.

My description of this little genius' performance may test the credulity of many readers. That would be only natural. Indeed, I should not have believed it possible if I had not heard and seen him myself. When not looking at him it seemed incredible that such tones could be produced by a mere child. But there he stood, a wee mite, his long dark hair falling prettily over his little shoulders, and his big black eyes shining like two diamonds, for all the world like some exquisite being sent from fairyland to delight and entrance us.

To the initiated such an exhibition of precocity is more astonishing than to the general public. The most attentive and enthusiastic listeners in the audience were violinists, and one of them was Willy Burmester. As to students of the violin, many a one felt like smashing his fiddle on hearing this little "wonder of God," as an old monk once styled the child Mozart on hearing him play for the first time.

Hubermann gives another concert next Sunday, when he will play the Bruch G minor concerto, Sarasate's "Zigeunerweisen," and (don't be alarmed) the chaconne for violin alone by Bach. His success at the first concert was tremendous, similar to Burmester's. As an encore he played the bourrée from the second Bach sonata for violin alone, in B minor. The prelude played earlier in the evening was from the sixth sonata in E.

This is an age of prodigies. Every little while some new one is announced. But, as I have already stated, none that I have heard is to be compared with Hubermann. He is a prodigy of prodigies. The performances of his young countryman, of piano fame, pale before his own as does a morning star before the rising sun.

Public opinion is at present against public performances by such prodigies. The popular belief seems to be that they will amount to nothing later if allowed to appear in childhood. Is this theory based on experience? Let us consult a few facts bearing on the subject. In the year 1838 there appeared in the Buda-Pesth "Mirror" the following concert notice:

"We wish to call attention to the remarkable talent of a little violinist of seven years, who has just appeared. His name is Joseph Joachim, and he is a pupil of Szervaczinski. This gifted child seems destined to make a name, and we shall be glad to have been the first to spread his fame. It will not be long before we hear the young virtuoso again. Last Sunday this infant prodigy was heard at the Casino, and aroused the enthusiasm of all who were present." This was the first press notice of Joachim's playing.

Carl Halir began to study the violin at three and a half years, and played in public with marked success at five. Schradieck appeared at the same age at a concert in his native city, when he played Beethoven's F major sonata for violin and piano after but one year's instruction. Sarasate at the age of ten was delighting the court of Spain

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with his playing, and at thirteen had graduated from the Paris Conservatory, carrying off the first prize. Wilhelmj as a little boy played in the theater at Wiesbaden, and aroused great enthusiasm. August Kömpel, at the age of seven, performed in public one of the most difficult of the De Beriot "Airs Variés," the one in E, I believe, and, if I mistake not, the Ernst "Othello" fantasia. Ernst himself heard Kömpel about this time and was delighted with him. He afterward became Spohr's favorite pupil, although he never became as famous as David, because he was indifferent to the plaudits of the multitudes. Were not Wieniawski and Vieuxtemps child prodigies? Sivori also played in public at an early age.

Every one knows the stories about the child Paganini; how his performances on a violin nearly as large as himself astonished the greatest masters of the instrument at that time. In short we find by consulting facts that nearly all of the illustrious violinists of the past and present played in public with great success in childhood. This did not prevent their developing into great artists in later years. It would be easy to give the names of famous pianists who were also child prodigies, beginning with Mozart and going through a whole century down to many of the greatest living performers on the instrument.

In citing these instances it is not my intention to attempt to further the performances of child prodigies. I do so as one quite disinterested; in the interest of the truth only. There have been lamentable cases of gifted children ruined by early success, by overwork, by the caresses and kisses of feminine admirers or by the over indulgence of fond parents. But the matter is, on the whole, not as serious as many think. It would really be a pity if such a genius as Hubermann were not allowed to play in public at all during his childhood. Such a performance as he gave at the Singakademie has a wonderful charm, the charm of the supernatural, for it seemed nothing less than a miracle. Would we like to have omitted from the biographies of Mozart, Paganini and Liszt those interesting stories of their childhood? Those early triumphs have surrounded these names, and the names of many others, with a halo of glory, which perhaps does not interest a few dry, matter of fact critics, but which has a decided charm for the world at large.

Pablo de Sarasate was the soloist of the third Strauss Philharmonic concert on Monday. I had not heard Sarasate since that memorable first concert of the Sarasate-Albert American tour, on November 18, 1889, at the Metropolitan Opera House. How gray he has grown since then! His gray hair is very becoming, however. His playing has not changed. He still has that beautiful, singing tone, that wonderful purity of intonation and that exquisite finish. He is still Sarasate the only; for in his own genre Sarasate is unique. Many critics and musicians do not care for the playing of the great Spanish virtuoso. For them there is in him too much of the feminine and too little of the masculine element; they criticize his tone, his interpretation—in short everything except his technic.

I must confess that I for my part thoroughly enjoy Sarasate's playing. I cannot say that I feel any desire to hear him play Bach like Joachim, to have him display the versatility of Halir, or the massive tone of Wilhelmj. As we have these qualities in others, why should we desire them in Sarasate? He is perfection itself in his own way, and can we ask more? I even enjoyed his interpretation of the third Bruch concerto in D minor, which was his first number. It revealed little of Bruch, it is true, but it was beautiful music nevertheless. It was none of your dry, academic readings that savor of the conservatory and the pedagogue. There was a wonderfully soothing effect in his performance of the adagio. One often hears "that silvery tone" spoken of. Sarasate's tone is pure gold. His playing of a slow movement is like a gentle, cooling breeze, wafted from seaward on a hot, sultry July afternoon. It is balm to the soul. It lifts you into higher spheres and makes you forget the cares and sorrows of life, whereas a more realistic interpretation often vividly recalls them. If at times his plaintive tones fill you with sadness, it is ever that sweet sorrow that softens and makes smooth the rough ways of adversity.

His second number was Saint-Saëns' "Introduction et Rondo Capriccioso." In this Sarasate was in his true element; here his fiery Spanish temperament gave vent to itself. He played it as I never heard it played; it was an ideal performance of this hackneyed piece. It called forth such storms of applause as the walls of the Philharmonic had not heard in many a day. Eight times the great virtuoso was recalled, but an encore was not forthcoming. It means a great deal when Sarasate comes to Berlin, this hotbed of violinists, and arouses such enthusiasm. Among our resident violinists are greater artists, greater musicians, but they are not called out eight times after a performance. It was ever thus. At the time Paganini was celebrating his greatest triumphs, playing everywhere to crowded houses at double prices, Spohr, not as great a virtuoso but a far greater artist, was playing to empty houses, often barely paying expenses. Sarasate's triumph seems to indicate that the days of the virtuoso are not yet numbered, as

some fain would prophesy. There is much to be learned by hearing Sarasate. One learns above all the importance of scale practice. Such a perfect scale as Sarasate's can only be acquired through years of hard practice, no matter how talented one may be. In going up the fingerboard his shifting from the second finger to the first is remarkably precise and distinct, there being not the slightest semblance of that disagreeable sliding—his scale is as round and smooth as if executed on the piano. His sliding, when done for effect, in connecting slurred notes, is never excessive, and always done with great taste. He has a method worthy of the consideration of students everywhere. It is a point that Halir also lays great stress on. In connecting two slurred notes on one or over two strings the finger that carries the tone, *i. e.*, the finger that slides from the first of the two notes, always stops sliding exactly on a tone that harmonizes with the second of the slurred notes.

To better illustrate my meaning I will give a simple illustration. Suppose B, in the first position on the A string, is slurred to D, third position on the E string. The first finger, which is stopping B, slides to D, a minor third above on the A string, and then D is taken with the fourth finger on the E string, making a perfect octave. A bar near the middle of the first movement of Spohr's ninth concerto occurs to me as a good and a more complicated illustration. The second finger is stopping C sharp, first position on the A string; this note is connected by a slur with high B flat, on the E string, the second B flat above the staff. Here the second finger begins to slide, but during the sliding interchanges with the first, which takes the B flat on the A string, and thus we have the octave connection.

Of course the sliding is very slight, and the changing of fingers so cleverly done that the finest ear would not hear the change. It is not always the octave; quite as often the third, fourth or sixth; but the principle is the same.

Sarasate seldom uses the open harmonics unless with a desired effect, which is another point for students, about which I shall speak at length later in connection with a cellist's playing.

Sarasate's bowing is the perfect bowing of the French school. He has an admirable right arm. But I cannot say that I like the French style of bowing as well as the German. The great violinist of the German school has a far greater right-arm technic, a much better command of the bow. Above all I do not like the French sautillé or spiccato; it is played at about one-third the length of the bow from the point, whereas in the German school it is played in the middle or properly a trifle below the middle of the bow. This style of spiccato is far more difficult than the French style, but when once mastered it is far more telling, far clearer and the player has every note under perfect control, which is of great importance in crescendo and diminuendo passages. Sarasate's poorest playing was in the last page of the "Rondo Capriccioso," when the inferiority of the French sautillé to the German was more evident to me than ever before. We are accustomed to speak of the French and German schools of bowing. It is strange, but true, that the foundation of the present highly developed German style of bowing, as perfected by Joachim, who is really the father of the German right arm, and which seems to have culminated in Halir, was laid by the French nearly a century ago. Joachim has properly built upon Viotti's foundation. And this we call the German school of bowing, though its two greatest exponents, Joachim and Halir, are both foreigners, the one being a Hungarian, the other a Bohemian. This seems a gross in-

consistency at first. Founded and perfected by three different nations, it bears the name of a fourth that apparently had nothing to do with its development. The inconsistency is not as great as it seems, however; Joachim and Halir have both lived in Germany, and have been under the influence of German art and culture from early youth, and may properly be styled representatives of the German school, though Halir, with his wonderful versatility, may be said to belong to all schools.

Sarasate's tone, though small, has peculiar carrying qualities. At the public rehearsal, on Sunday, I sat within ten feet of him. At the concert, the next evening, I sat during the Bruch concerto at the farther end of the hall, and during the Saint-Saëns number in the middle of it. I could detect practically no difference in the volume of his tone from these different places. It was always pure and penetrating. I am not sure that Sarasate's tone is so thin. I believe it is largely the fault of his violin. There is a great difference in instruments. Let Sarasate and Wilhelmj change Strads and this would be clear to all. Sarasate draws from his violin about all the tone it will give, in my opinion. He never forces it, and always produces tone by drawing, and not by bearing on heavily.

I am afraid the great Spaniard is becoming rather lazy. He played the Bruch concerto from notes. This we are not accustomed to in an artist of his standing. I was not surprised at his using the notes at the rehearsal, as he probably did not know until his arrival in Berlin what he was to play, and had very likely not practiced the concerto for some time. But I fully expected that he would play it from memory the next evening. Surely such a great artist can brush up an old concerto in a day and a half. Bülow would have memorized an entire new one in that length of time.

Cornélius Liégeois, 'cello virtuoso, of Paris, gave a concert at Bechstein Hall on Wednesday evening, assisted by Elizabeth Feissinger, soprano. Liégeois played Saint-Saëns' A minor concerto, a Boccherini sonata, an adagio by Bruch, a Chopin nocturne, his own "Réverie," and two numbers by Popper. He is an admirable 'cellist. The quality of his tone and the finished technic reminded me of Sarasate. He has the best, and also the weak, qualities of the French school. His bowing was a little stiff. The "Danse des Elfes," by Popper, was not effectively performed, but his beautiful tone compensated for his shortcomings. The audience was neither large nor appreciative. The singer, who possesses neither charm of voice nor of beauty, nor yet of youth, received about the same amount of applause as he did. It is strange. Perhaps the style of the 'cellist did not appeal to these Germans. He did not display the character and breadth of some of the great German 'cellists, it is true, but he did play with exquisite finish, tone and taste, and surely these qualities count for much.

What a wonderful city Berlin is in point of instrumental music, especially violin playing! It is not yet six weeks since the season began, and we have already heard in solo Joachim, Heermann, Burmester, Sarasate, Hubermann, Witek, Naehés, Berber and Struss. Also several 'cellists and four great string quartets, viz., the Joachim, the Heermann, the Halir and the Bohemian, of Prague, about which Mr. Floersheim has written. Next week Burmester and Hubermann appear again, also Florian Zafie; Halir will appear in a symphony concert soon, when he will play the Beethoven concerto. Sauret, Brodsky and many others will be heard later. Truly Berlin is the paradise of violin enthusiasts!

ARTHUR M. ABELL.

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Lena Doria Devine.

LENA DORIA DEVINE, the talented vocal teacher, of whom we print a picture on the front page of this issue, was born in Boston.

Her parents early took her to California to live, where she passed the greater part of her life, until in 1886 her inclination for a more thorough study of music impelled her toward that Mecca of all vocal students, Milan.

Lamperti the elder was chosen for her teacher, and her home during her three years' course of study was with the Lamperti family. It is needless to enumerate the many advantages accruing from so musical an atmosphere and the association with the greatest artistic standard of every clime.

Suffice it to say that among those who passed favorable comment upon Miss Devine's ability as a singer and teacher during her residence with this distinguished family number such personages as Leschetitzky, Tiberini, to whom Lamperti dedicated his bravura studies, Valeria and Marcella Sembrich, who was much interested in Miss Devine's progress.

Signor Lamperti finally advised his pupil to make her debut in concert under his personal supervision at Baden Baden August 8, 1889. Of this event Herr Dr. Richard Pohl, the eminent German critic, in the Baden Baden "Badeblatt" says:

"Miss Devine has a sympathetic soprano voice, which has been so well and thoroughly schooled that one immediately inquires with whom she has studied, and naturally, when it has been with no less a personage than the distinguished maestro Lamperti, of Milan, her singing can only be characterized as simply faultless. This was a foregone conclusion when Herr Court Pianist Rübner appeared on this occasion as her accompanist."

On the return of the Empress Augusta to Baden Baden from Berlin after the obsequies of the Emperor William, a public memorial service was held at which the Empress Augusta was present. For the musical part, the services of Miss Devine were secured and she sang Mendelssohn's "Hear My Prayer" with such great effect that the widowed Empress commanded its repetition at the English Church the following Sabbath. This event created a sensation among the residents and guests of Baden Baden, and the little church was crowded beyond its capacity to hear an American's singing, with its charm for an Empress.

At the conclusion of her studies, in March, 1889, Miss Devine received a certificate from the teacher, which we give verbatim as follows:

"I, the undersigned, have given lessons in the art of singing to Miss Lena Devine for a number of years.

"The said young lady possesses a sympathetic soprano voice, and she is capable of singing in concerts, or of teaching the art of singing, having practically given evidence of her ability to do so. In faith,

"FRANCESCO LAMPERTI."

Miss Devine's artistic success in public led to many engagements for private concerts in the brilliant and cosmopolitan circles of Nice, Paris, and London, and she became at once a general favorite.

With Miss Devine's natural aptitude for imparting her knowledge of vocal art, and with her gifts as a teacher, her own singing cannot fail to attract attention. She possesses a soprano of very agreeable quality, thoroughly under control, and she sings with musical feeling and with much taste. Especially noticeable is her intonation and ease of manner.

Though but a short time in New York, she has made a favorable impression upon the community. Her musicales given at her studio, 35 West Sixteenth street, have evidenced her abilities to mold voices, and some of her pupils are already far enough advanced to appear with credit to themselves and Miss Devine in public concerts.

Mrs. Katharine Fisk.

AMONG the most immediate and genuine successes of American singers in London for some time past is that of Mrs. Katharine Fisk. She first went to the metropolis in the autumn of 1892, and from her first appearance in concert at St. James' Hall, November 8, she became a great favorite, and immediately engagements with the London Symphony, the Crystal Palace and other concert giving organizations followed.

Her first appearance in the provinces was at Manchester, under Sir Charles Halle, and the same story may be told of her work there, for she immediately gained the approval of the Manchester people. Sir Charles Halle booked her for a number of engagements, and so she was kept busy until her return to America the following January to fill her engagement at the World's Fair under the direction of Mr. Theodore Thomas.

A retrospective glance in this connection will be interesting to many readers of THE MUSICAL COURIER in forecasting the future of one of those singers who are destined to rank among the first in the profession. Mrs. Katharine Fisk was born in Clinton, Wis., but when she was only three years of age her parents, Mr. and Mrs. S. W. Tanner, removed to Rockford, where she received a classical and

musical education, studying the piano under Professor Hood. Her musical talent was recognized by all who knew her, and she was regarded in the neighborhood as a very promising soprano. Soon after leaving college she married Prof. Frank Fisk, of Chicago, and after taking up her residence in the metropolis of the West she began a course of lessons with Miss Fanny A. Root. While thus commencing the study of voice production she joined the chorus of the Apollo Club, where Mr. Tomlins at once singled her out to be one of his leaders, and offered to give her lessons in voice training in exchange for work in the chorus, which was accepted.

When Mr. Tomlins began to divide his time between Chicago and New York, Mrs. Fisk commenced to study with Mrs. Sara Hershey Eddy, who was the first to discover that she had a pure contralto voice, and who told her that if she had the necessary qualities of character to make the most of her gift she would certainly have a brilliant future. Time has shown conclusively that Mrs. Fisk does possess the intelligence, continuity of purpose and determination necessary to achieve that end. After commencing



MRS. KATHARINE FISK.

ing her studies under this professor she accepted the position of soloist in the Church of the Redeemer, after which Mrs. Eddy organized the "Eddy Lady Quartet," and assigned Mrs. Fisk to the position of second alto. This quartet did excellent work, and is well known in Chicago and the vicinity. A position being offered her in Dr. Barrow's church, Mrs. Fisk accepted it, and remained there until she went abroad in 1892.

She made her debut as a solo oratorio artist December 20, 1890, in "The Messiah," and for the next year and a half was a great favorite both in oratorio and concert work throughout the principal cities of the West. On her arrival in London she sang for the well-known concert agent, Mr. Daniel Mayer, who immediately offered her a three years' engagement, which she accepted.

At the World's Fair she sang in Schubert's "Waldesnacht," orchestrated by Herr Felix Mottl; "The Messiah" three times, Rossini's "Stabat Mater," Bach's Passion Music, "Orfeo" in concert form, with a choir of 1,200 voices, and made many other appearances, thus taking a very prominent part in the music of the great exposition. Mrs. Fisk was one of the soloists for a series of twelve string quartet concerts under the direction of Max Bendix. This was followed by a concert tour with Madame Nordica, she taking Madame Scalchi's place through the leading cities of the central portion of the United States. Madame Nordica gave her great encouragement, and said that the field where her rich vocal and histrionic resources would receive much the highest development was in grand opera, where from natural fitness she was destined to make a grand career for herself.

Last September Mrs. Fisk sang at the Worcester, Mass., Festival with unusual success, after which she again went to England and settled there, at least for the present. Her reappearance before the London public was made at her recital at the Salle Erard, reported last week. She has already booked many engagements in oratorio and concert, some of which are at the Imperial Institute, the Royal Amateur Orchestral Society, and several important provincial towns.

Mrs. Fisk is still pursuing her studies under Mr. Alfred Blume, and as soon as she has learned several rôles will make her debut in grand opera. Her pure, rich, powerful contralto voice, with a compass of two and a half octaves,

governed by her superior intelligence, enables her to interpret the most difficult scena and aria to perfection and, at the same time to give an ideal performance of a simple ballad.

Mrs. Fisk is refined, has personal beauty and charm and is bound to win a high place for herself among the best people wherever she goes and to acquire that popularity and position socially which she enjoys in Chicago with her husband, Professor Fisk, who has done everything in his power to aid her in the career she has chosen.

Abdominal Breathing.

Editors The Musical Courier:

I AM glad to see from the courteous letter of Dr. Holbrook Curtis in your issue of November 7 that he does not impute to the authors of "Voice, Song and Speech" erroneous theories on the all important subject of breathing.

Allow me, however, to point out that Dr. Curtis, and also Dr. Joal, have both misunderstood the use of the term "abdominal" in its employment by Mr. Behnke and Mr. L. Browne, as the long quotation given by Dr. Curtis itself illustrates; for to point out that the abdomen expands by the method of breathing called "diaphragmatic" and "lower costal" (to use Dr. Curtis' own terms), and to imply that the statement of this fact includes the action of the intrinsic abdominal muscles are two totally different and distinct things.

It was just because of this misapprehension that Mr. Lennox Browne, with my husband's consent, when he was too ill to write himself, agreed to discard the term "abdominal" breathing as an alternative of "diaphragmatic" and "lower costal." This Mr. Lennox Browne has done, first, in the "Journal of Laryngology" for 1892, in explanation to Dr. Joal, as acknowledged by him in his work; and second, in an appreciative biographical notice of Mr. Behnke's work, which prefaced the French translation of "Voice, Song and Speech," published in April, 1893.

Speaking of his first introduction to my husband, Mr. Lennox Browne writes: "I was particularly delighted to find that from the earliest days of his career as a voice trainer he had recognized the necessity of a proper method in breathing; he and I had indeed been working on parallel lines in deprecating a mode of respiration which permitted elevation of the clavicle, and, on the other hand, not limiting the process to an almost equal exaggeration, that of depending solely on the use of the diaphragm as insisted on by Mandl.

"In other words, we agreed—and this is one of the main objects of this work—to enforce that the best method of breathing for the purpose of singing and oratory is by the combined and full use of the diaphragm and costal muscles, that is, those used for normal respiration, and an avoidance of the use of those muscles which elevate the clavicle, and are only brought into action in those cases of disease in which there is a struggle for life."

Finally, Dr. Curtis quotes something Sir Morell Mackenzie wrote as to what "the old Italian masters taught," and that on the authority of a German writer. Who, however, is to decide what was the old Italian school?

An American author, Leo Köfler, in an excellent work entitled "The Old Italian School of Singing," quotes numerous authors to show that the teaching was quite different from what has been represented by some writers; this goes to show it was in accordance with that advocated by Mr. Behnke and his co-author, and taught by Lamperti and all the best masters.

Certain it is that if the "diaphragmatic and lower costal" method of inspiration is employed—in which I repeat, I am glad to be in agreement with Dr. Curtis—it is impossible that "the interior abdominal wall should be slightly drawn in." Yours faithfully, K. BEHNKE.

18 Earl's Court Square, London.

P. S.—I send for your inspection, and, if you wish, for abridged reproduction, a paper by Surgeon Captain A. L. Hoper Dixon, a former pupil of my late husband, who has proved first that, quite independently of the question of singing, the "diaphragm and lower costal" breathing is the best method for developing the chest capacity of the recruit. It also explains how impossible it is, except as a matter of gymnastics, to use the lower costal muscles independently of the diaphragm, and how inconvenient it is to commence the process in the middle by using the lower costal first and the diaphragm second, as taught by Dr. Joal, instead of the diaphragm first and the costal second.

K. B.

[The article by Surgeon Captain A. L. Hoper Dixon will be printed in our next issue.—EDS. THE MUSICAL COURIER.]

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No. 770.

NEW YORK, WEDNESDAY, DECEMBER 12, 1894.

THE latest is musical insurance. From London comes the curious news:

"A novelty has been heard of in connection with Lloyd's. Some gentlemen have been organizing a charity concert, and being desirous of obtaining a minimum sum of \$500 applied to Lloyd's underwriters to insure them in that amount. The risk has been accepted at 5 guineas."

What an idea for the backers of doubtful musical enterprises! Get up a concert with tenth rate artists (if there are any tenth rate artists) and then insure the affair, get your money and be happy. It opens up a vista for the insurance companies, and music critics out of employment will find a new field, as the insurance people must have a professional judge. A pianist about to give a recital may insure himself against loss, and, as piano recitals seldom pay, the investment would be a profitable one—for the pianist. There was a time in the history of the no longer wild and woolly West when a pianist had to insure his life before giving a recital, but those days are, happy to relate, past and gone. We recommend to the earnest consideration of our readers the insurance idea as applied to concerts. Lloyd's of London, however, had better go slow in this novel enterprise.

DURING the last six months the editorial staff of this paper has been largely increased by adding to its force a number of the most important writers on musical subjects in Europe and America. Their names are known to those who follow the inner workings of journalism, and while there is no necessity to mention them officially, it is deemed best to call attention to the fact itself, which partly explains the change of the standing head of the paper. The full responsibility of everything that appears in these columns is assumed by the Editor-in-chief, whose name appears in the standing head.

We call special attention to this subject now, as some criticisms which have recently appeared in these columns seem to have given personal offense

and called forth unpleasant but unjustifiable comments regarding several of the members of the staff. They are not to be held responsible in any way, shape or manner for the general policy of the paper, with which they acquiesce as a matter of course and which is reflected in the criticisms—no matter who may have written them.

Criticisms are semi-editorial in character and fall into the editorial department of the paper.

A NEW PIANO.

MR. D. MAYER in Europe is making an attempt to obtain more sustained sounds from the piano. This is his invention: The device consists of a set of metal disks, suspended from the soundboard of the piano, and vibrating in sympathy with the sounds produced from the strings by the hammers in the customary way. So far as it has been tried, the plan does seem to increase the volume and sustained power of the tone. When our mechanicians can fully succeed in getting a piano to sustain the tones evoked, and yet to possess all the grades of dynamic force (it would to a great extent then resemble a fine harmonium with the expression stop employed) we shall get a perfect instrument. But will it be a piano proper? One great charm of the piano is the purity of its tones and their evanescent character; these features will disappear if the timbre is altered by being made completely sostenuto, and the effect of the blow of the fingers is not allowed to fade away into comparative silence.

The tendency in piano playing at the century—end is not toward volume, but rather in the direction of subtle effects of timbre. It seems as if the limits of sonority have been reached. Variety in nuance produced by the skilled fingers of an artist, working in a more sensitive medium than the piano as it now is, would seem to us to be the grand desideratum. Tone sustaining devices are apt, as remarked above, to destroy the true piano tone. Variety of tone, not mere brutal volume, will inform the work of the new school of piano playing. The piano no longer attempts to be the rival of the orchestra. There has been a lot of nonsense written to this effect. The piano is the piano, and when it is played by an artist it is a most charming instrument.

THE ENGLISH MUSIC MARKET.

THE London papers discourse with evident pride of the new opera, "Jennie Deans," by Hamish McCunn. This gentleman is a composer of little more than respectable ability, and has thus far achieved nothing of great note. In America, if he had written an opera he would be interviewed, his picture would be printed, his habits and dwelling described and his food would be mentioned. But the critics would not treat him with a bit more consideration than they would give to an equally unknown Frenchman or German.

They do these things better in England. They stand by their own, and it is an accepted rule that if an Englishman composes he is to be handled with gloves. We do not find fault with this spirit; we rather admire it. But the generosity of the big London dailies to the English composers of opera does not materially help them when they have to face that part of the world which cannot get room to live on the tight little island. English operas, for some reason, are a drug on the market.

Sir Arthur Sullivan, for instance wrote "Ivanhoe," and to read the English papers one would have thought he had achieved success. At the present moment not even Handel's "Teseo" is buried deeper than "Ivanhoe." Frederic Cowen wrote "Signa," and that was tried outside of England, even in the home of Italian opera, where it created a sensation of a sort not desired by the composer.

There must be a reason for this failure of English opera to please the outside world—for there is a world outside of England, whatever the English may choose to think about it. It is our opinion that the failure is not wholly due to English inability to compose anything at all; because our transatlantic brethren—they say they are our brethren—do turn out some music that other nations like to hear. For example, "The Lost Chord," "The Mikado," Cowen's "Scandinavian Symphony" and "Tommy Atkins." The real cause of the trouble is the tendency of English musicians to write for the English music market.

England is a land of festivals. Worcester and Norwich and Birmingham and hundreds of other places have their music festivals at stated periods,

Only a few days ago Joseph Bennett told of a really interesting festival, with a good sized chorus and an ambitious program, held at a little town of whose very existence he had previously been ignorant. Now, all the English composers who can produce anything bigger than a ballad or a piano piece strive to write choral works for these festivals.

But the dominating power behind almost all the festivals is the Church of England. Almost every large festival centre is a cathedral town, and the organist and choir are the nucleus of the musical force. Hence the churchly influence comes which constantly calls for works founded on sacred topics, and consequently the whole productive musical skill of England is devoted to turning out oratorios built on the old-fashioned models. He would be a bold and hardy Briton who would dare to say that the Händelian style was worn out, much less the Mendelssohnian.

Now, the great mass of Englishmen are nurtured on ecclesiastical music. Their musical conceptions are colored from infancy up by the oratorio style of their forefathers. The result is the foundation of a musical taste which is wholly opposed to the modern spirit, and which is really shocked by the contemporaneous styles. Of course this is not so much the case in London, which is comparatively cosmopolitan in taste. But the English composer cannot write for London alone. Consequently when he sits down to the unaccustomed task of composing an opera, he has this great, placid, devout, oratorio-fed English public ever before his mind's eye. He must write for it or his work must stay on the shelf.

Having cut his opera to fit the English public, he finds to his dismay that it suits no other nation. And unless the English composer will steel his heart against the demands of his own island public he will never be accorded by the rest of the world a prominent position among its creators of art works.

AMERICAN OPERA SINGERS.

THE New York "Sun," which, like many other newspapers, frequently talks through its hat, made some brilliant comments last week on the introduction of American voices in the chorus of the Metropolitan Opera House. The writer said, in the first place, that the success of the experiment had led Messrs. Abbey, Schoeffel & Grau to decide that they would increase the number of American voices next year, and continue to do so season after season till the entire chorus should consist of native material.

The simple fact is that Messrs. Abbey, Schoeffel & Grau made this decision before they began the process of introduction at all, and that what the "Sun" is pleased to call an experiment is simply the carefully arranged beginning of a well conceived plan. The opera house managers would be very glad if they could dispense with the old guard at once; but that is an impossibility. These old stagers have a repertoire which is simply enormous, and they know all the traditional "business," while the American contingent is at present acquainted with less than a dozen operas.

The "Sun" continues by saying that as "all the prima donnas of importance," except Melba, this year are Americans, it looks as if an American school of opera were not so very far away. No one knows what the "Sun" means by its "American school of opera," not even the man who wrote the paragraph. But all these important prima donnas, except Melba, number just three—Sanderson, Eames and Nordica—unless Mlle. de Lussan is to be accounted important.

It would puzzle a Machiavelli of managers to make an American opera company—that's what the "Sun" should have said—out of three sopranos and a chorus. One swallow does not make a summer, nor do three sopranos make an opera company. Some old-fashioned operas of the early Händelian period might be performed with only women for the leading rôles; but we fear that the season would consist wholly of "off" nights. In these days it is necessary to have a few men in the caste; and will the "Sun" kindly point out to us the important American tenors, baritones and basses?

It is a curious fact that America produces only great female singers. Now here is a fine chance for some incipient Sir Morrell Mackenzie or some full fledged Garcia to rise up and tell us all about it. Why does America turn out such excellent female voices and fail with the opposite sex? Why does Italy excel in the production of the purest tenor voices? Why

does Russia produce strong basses? And why, oh, why! are the Poles so marvelously talented in music?

There are peculiarities of climate and race which go far toward accounting for some of these things, but they do not go all the way. But one thing seems to be reasonably certain, and that is that until the present conditions governing the distribution of vocal gifts are largely modified the "Sun" will have to put up with a "school of American opera" consisting of prime donne, chorus, orchestra and managers.

SOME INTERESTING EXPERIMENTS.

CESAR LOMBROSO'S interesting researches in tests on hypnotic persons have started throughout the scientific world a series of experiments which promise to disclose some of nature's deepest secrets. The "Medical News" publishes a very valuable account of the physiologic effects of music in hypnotized patients. The experiments were conducted by Alred S. Warthin, demonstrator of chemical medicine in the University of Michigan, Ann Arbor, and who publishes the results. He says that he has been interested in an investigation of the expressive power of music, especially with reference to the Wagnerian music drama. Music being capable of inducing changes in certain functions of the body, as circulation, respiration was selected as a field not yet sufficiently explored, and the experiments led to some interesting results. Here is what Dr. Warthin says:

"While attending performances of Wagner operas at Munich and Vienna an observation of musical people who were deeply affected by the Wagnerian music led me to the thought that these musical 'Schwärmer' in their state of musical *en rapport* were in a condition of self-induced hypnosis, and further observation tended to confirm this idea. In giving themselves up to the emotional effect of the music, these people were putting forward their subjective natures at the expense of their objective relations to the world; for the time, being in a state exactly analogous to the hypnotic state if not really the same. From this it was but a quick passage to the thought that the power of music, whatever that might be, would be displayed and felt in its greatest and purest force in conditions of complete mental subjectivity, when all external connections and relations have been removed—a state in which nothing but the music would exist for the mind—that is, a complete hypnotic state."

He then began experimenting on hypnotized subjects, seven in number, and all healthy and normal individuals. Here are a few of the experiments:

Mr. M. is a physician, forty years old, fond of music and of rather emotional nature. He is easily hypnotized and passes quickly into the deepest hypnotic state. Wagner's "Ride of the Walküre" was played from the piano score. The subject's pulse became at once more rapid, fuller, and of increased tension. As the music continued the pulse rate rose from 60, his normal rate, to 130 per minute, becoming very quick, full and of low tension; at the same time the rate of respiration was increased from 18 to 30 per minute. The subject's face showed great mental excitement; his whole body was thrown into motion; the legs were drawn up and the arms tossed in the air; at the same time the whole body was bathed in a profuse sweat. On being awakened the subject said that he did not perceive the music as sound but as feeling, and that this feeling was a sensation of wild excitement, brought on by "riding furiously through the air." This state of mind brought up before him in the most realistic and vivid manner imaginable the picture of the ride of Tam O'Shanter, which he had seen years before; that almost immediately this became real to him, and in some way he took part in the wild chase, not as a witch, devil, or as Tam, but in some way his consciousness was spread through every part of the scene, being of it, and yet also playing the part of a spectator.

The fire music from the closing scene of the "Walküre" also produced increased pulse rate, with greater fullness and less tension. To one subject it brought up an image of flashing fire; to another, of waters rippling and sparkling in the sunshine; to another, of an ocean in which great breakers threw up glittering spray into the sunshine, the chief idea being in every case that of "sparkling."

The "Walhalla" motive, played in full, at first slowed the pulse and raised the tension, later almost doubling the rate and lowering the tension. To the subject it gave a feeling of "lofty grandeur and calmness," and this in turn brought back the experience of mountain climbing made years before, together with the mental state produced by the contemplation of a landscape of "lofty grandeur."

The music of the scene in which "Brnühilde" appears to summon "Sigmund" to "Walhalla" produced a very marked change in the pulse, which was made slow, irregular in rhythm and very small. The respirations were decreased in rate and became gasping; the face became pale and covered with cold perspiration. The feeling described by the subjects

was that of "death." No definite impression could or would be described.

The effect of single chords in certain relations produced wonderful effects. If during the height of excitement caused by the "Ride of the Walküre," in the key of B major, the chord of B minor was suddenly and loudly played, a most remarkable change was produced in the subject. In the case of the physician all excitement suddenly ceased, the subject's face became ashy pale and covered with cold sweat; the pulse rate dropped from 120 to 40 per minute, and became very irregular, soft and small; the respirations were decreased in number and became sighing in character. The whole picture presented was one of complete collapse, so that all who saw it were alarmed. On being awakened the subject said that he had been oppressed by a horrible fear, because "everything had suddenly seemed to come to an end."

But then experiments were made which should put to rout all the nonsense written about Wagner's music appealing exclusively to the passions.

Having been told by a physician who was present at some of the experiments described, of a case in his knowledge in which certain combinations of tones in orchestral performances produced an excited condition, Dr. Warthin made an attempt to ascertain what effect could be produced upon certain function by music popularly supposed to be suggestive. The passages from "Die Walküre," "Tristan and Isolde," &c., long severely criticised because of supposed character in this respect, were found to produce only feelings of "longing," "frenzy," &c., but never exciting any desire or suggestion. By the aid of word suggestion such effect could be produced, and the emotions of "longing," &c., could be made identical with the physical desire; but never did music of its own accord arouse such a state. And in this connection it may be said that music never directly aroused any purely physical state, as hunger, thirst, fatigue, &c., but gave birth primarily to soul states.

The above, if it can be absolutely demonstrated, will be a great step in musical æsthetics, and puts to flight the absurd talk about voluptuous music. Music gives birth primarily to soul states. Dr. Warthin is to be thanked for that truthful phrase. It removes from music the degrading ban of ministering only to the most sensual functions.

ARE WE RETROGRADING?

A WRITER in last Saturday's "Commercial Advertiser" insists in no uncertain terms that music in this city has retired in favor of the theatre; that while musical things have multiplied musical interest has really declined. The writer further declares that while there are a dozen musical functions to go, the old musical spirit is not there, and after an exordium of Theodore Thomas and the old Philharmonic concerts winds up like this:

The place that music once held in town life has been wrested from it by the theatre. It is the play that is now discussed as a sonata or a symphony used to be. The change marches with the temper of the times. Life has now at once a larger and more intimate meaning. In proportion as the drama has relinquished the false, theatric and traditional, and come nearer to the actual, it has engaged the public attention. Music, which appeals to the emotions, has given way before the restless, speculative, inquiring modern spirit. One of the most musical women in town says: "When it is a matter of my choosing I go to the theatre." Wallace's Theatre used to be the only theatre in town that could attract a fashionable audience. There are half a dozen theatres now that can depend on that part of their clientèle.

The attention given by the most frivolous at the theatre is vital in quality compared to that given at the opera or at any other musical entertainment. The individual and his state sink into unimportance, except as they may be for the moment resuscitated during the acts. Whether at the theatre one offers attention or has it absorbed, the result is the same. It marks the place of the theatre in the life of the town. If it can release the overburdened man or woman from the grip of their own affairs and give them the respite of a couple of hours, they will seek it rather than go where music, with its appeal to the emotions, breaks up the fountains of the deep.

Now it strikes us that the above argument is flying in the face of facts. Because there is more music, ergo there are not so many music lovers. As a matter of fact never was the art of music in more prosperous condition than at the present writing. We have an opera house, with the greatest singers to be procured on the globe; we have three series of orchestral concerts every season; we have choral societies, large and small; chamber music concerts, piano and violin recitals; and plenty of foreign virtuosi. To be sure when music was a task confined to the aristocratic few, then, indeed, the functions partook, as the writer quoted remarks, of almost a devotional nature. But musical taste was for the few, the rich; now it is the

most democratic of all the arts, and the top of our music halls are always crowded. A certain class of beings exist who crave the novel, the *récherché*. The instant the vulgar public become cognizant of Wagner's music dramas or Beethoven's symphonies the aristocrats in art retire, murmuring, as Horace of old, "Odi profanum vulgus," and bend their energies in pursuit of something as yet untainted by popular regard.

Of course we are told that the old is better than the new; it always is; yet the new must supplant the old, an unalterable, inexorable law of life. In the days of the old Philharmonic concerts doubtless seats were "claimed from year to year like inheritances," but that does not prove we care for music one whit less to-day. The audiences of the Philharmonic and Symphony societies and the audiences of the Boston Symphony Orchestra listen with just the same devotional silence as the audiences of a quarter of a century ago. There is too much emphasis placed on the past in music. As a matter of fact we know more about music to-day, hear more of it, care more for it than did our fathers and mothers. It was a luxury then, now it has become a necessity. As for our operatic audiences, while the fashionable contingent behaves as it always did and always will, there has sprung up an immense clientèle which, educated for seven years in the Wagner music drama, is immensely critical and captious. And it is no difficult task to predict that the next generation will be more so, for musical culture is waxing and not waning, and while it may have lost its parochial and familiar aspect to the older among us, it has broadened and widened and knows no cliques and fashionable factions. It is the most democratic of the arts, and more than the theatre does it "release the overburdened man or woman from the grip of their own affairs and give them the respite of a couple of hours."

STUDYING THE ART OF SONG.

"ABOUT this time of year look out for young women at opera matinées watching the singers' mouths." If there were a musical almanac—and there ought to be such a thing—that passage would be found in it on the pages referring to the current weeks. It is an actual fact that up in the galleries of the Metropolitan Opera House on Saturday afternoons there are hundreds of young women whose opera glasses are leveled at the singers' mouths for half an hour at a time. Do you know what these blessed young angels are doing, precious reader? They are watching the tongues. They have been told that artistic singers keep the tongue flat, and so there they sit and watch Melba or Jean de Reszké, and if they see the tip of a tongue protruding above the lower teeth for an instant they cry: "Aha! I knew it didn't make so much difference as Signor Doremini said. I'm not going to bother about it any more."

And that is a fair sample of the manner in which the average young American approaches the mighty serious business of studying singing. The whole object of her life is to avoid hard work and to get before an audience as quickly as possible. The old system of long and arduous training for public singing appears to be highly unpopular in these lax modern days. Indeed, it is pretty difficult to induce either men or women to spend years in the study of a profession any more. They are seeking for royal roads to learning, and even in so vital a business as that of the physician we see evidences of haste. A young man who perhaps does not know an os humerus from a pectoralis major is put into a medical school, and in just three years he receives a legal license to go out and experiment on the human race. It is simply diabolical when one thinks of it.

In medicine this haste is dangerous to human life; in art, of course, it is dangerous to taste, to refinement, to culture, to the world's store of truth and beauty. But we have not time to think about those things nowadays. What we want is success—not success that is measured by the standards of good taste, judgment and the rules of art, but that which is to be gauged by applause, bravi and dollars. And that it is possible to get so large a measure of this kind of success on so small a stock of art is largely due to the fact that bad singers have partly achieved their purpose of blinding the public as to what good singing really is.

This haste and incompleteness in the study of singing begins in our conservatories, and it is simply the answer to the demand of parents. Thousands of people desire their daughters to be what they call

"accomplished." Accomplishments in their eyes mean a smattering of French, music and drawing. A young woman who can ask a Parisian shopkeeper "Combien," who can draw a cow so that you can tell it is not a horse by its horns, and who can sing "Promise Me" about a quarter of a tone sharp, in a voice that sounds as if it came through an army blanket, is regarded as accomplished.

The singing teacher who says to a parent of this sort of product: "Your daughter has the material for a good voice, but it needs development; she must take voice lessons for at least two years," is promptly told that his services are not required. He who would venture to say that the young woman had no voice would be cut forever.

This kind of feeling extends itself imperceptibly into the ranks of the profession. A girl goes to a conservatory and says: "I am told that I have a good voice—good enough for the stage. I wish to study." She sings for the vocal instructor, who says, "Mademoiselle, you do not know how to place your voice. You must study not less than four years before you venture to appear in public." The girl promptly says "Good morning," and seeks a conservatory where the professor of singing has a more elastic conscience.

She finds a man who promises to put her on the concert platform in six months. That's the fellow she is after. He does not weary her with vocalizzi and such nonsense. He puts a song in front of her right away, and teaches her to sing it as well as it is possible for her to sing it with her undeveloped voice. That done, he gives her another song. And so it goes for six months. At the end of that time she can probably sing six or eight songs tolerably well, for even an unprincipled teacher of the class referred to will manage to smooth over the rough spots in the voice a little.

Well and good. Our young lady makes her appearance, and is treated with kindly consideration by the critics, who are always unpardonably lenient in these matters. She regards herself as finished. She gets another engagement. She essays to sing a song not studied under the teacher.

Bang!

Her whole sham palace of art crumbles to earth, and at once stands revealed the naked fact that she knows nothing at all about the art of singing. And she? She blames it all on her teacher.

And so do we.

The duty of the teacher is as clear as that of the physician who says to the woman, "Madam, if you wear corsets you will die," or to the man, "You've got to live a regular life or I'll have nothing to do with your case." There is no use trying to beat about the bush in these matters. It is the duty of every singing teacher to say to applicants for instruction: "You must study the fundamental principles of the art. I don't teach anything else."

As a famous French critic once wrote, "In order to sing it is not enough to possess a fine voice; though this gift of nature is an invaluable advantage which no degree of skill can possibly supply. But one who possesses the art of regulating the voice with firmness and understands the management of its powers sometimes produces a better effect with an inferior voice than an ignorant singer can do with a fine one."

One can get pertinent illustrations of this at the Metropolitan Opera House in the current season. But, continuing, our French critic says: "The delivery (or placing of the voice) consists in adopting as perfectly as possible the motions of respiration to the emission of sound, so as to bring out the power of the latter, as much as the quality of the organ and the conformation of the chest will admit without carrying it to that degree of effort which makes the sound degenerate into a cry. When there were such things as good schools of vocal music in Italy the delivery of the voice (*la mise de voix*), as it was called by the singers of that day, was a study of several years; for people did not then think, as they do now, that accomplishment was instinctive."

Those were the good old days when Porpora, the most illustrious master of his time, kept a pupil six years at work upon some four or five pages of exercises, which, though the pupil did not know it, embraced everything in the art of singing. At the end of that period Caffarelli, the greatest singer of his age, was given to the world. It is not necessary, indeed, for anyone to study voice production for six years, and the Caffarelli story is probably an exaggeration. But the principle which underlies it is a true one. Art is a terribly earnest, exacting and

perilous calling in any of its branches, and the preparation must be thorough.

In singing the art of using the voice must be mastered before songs can be sung. There are competent and conscientious teachers in New York, who do their work thoroughly and well. These words are not addressed to them. But the voice factories and the singing quacks must go. They are doing untold harm. Let every person who wishes to become a singer bear this in mind: it cannot be done without a long and arduous course of training in vocal exercises. Anyone who professes to turn out singers by a shorter method is a fraud and should be avoided.

MORE ABOUT MUSIC CRITICISM.

LAST week we discussed the attributes of the ideal music critic. It was conceded that this desirable paragon had not yet arrived. But let us suppose that there was a man who possessed all the mental qualifications and attainments spoken of last week. And let us suppose, furthermore, that he was a just, high minded and rigorously honest man. Let us picture him as holding a position on one of our "great" daily newspapers.

How would he like it?

Not very well. No one except the men who occupy critical chairs in the offices of the daily papers know how many obstacles are thrown in the way of just and thoughtful criticism by the proprietors of these papers. In the first place, there is the influence of the counting room. It is a popular fallacy that the amusement advertising of a daily paper is too small an element in its income to have any decided influence. Of course we are setting aside now the fond fancy that any newspaper is above all influence of this sort. There is not one daily paper in the city that disregards the possibility of offending its advertisers. All have their policies in these matters. None proceed on the high principle that the truth must be told, no matter who is favored or who is hurt.

The average theatrical advertisement costs from \$10 to \$15 a week in each of the smaller papers, and from \$20 to \$30 in the larger journals, except when special display is made on Sunday. Now, it takes mighty severe criticism to induce a manager to withdraw his advertisement from a big daily with a wide circulation. Yet the editors are all afraid that a cold, stern exposure of a rank fraud in the shape of an amusement enterprise may take away that paltry \$25 or \$30 a week, which is a mere drop in the river of income necessary to support a daily paper. With musical matters this fear is still more absurd, because the advertising amounts to so much less. The entire season's advertising of the Philharmonic Society, for instance, does not pay a paper as much as a single month's advertising of the Bijou Opera House. Yet it would go very hard with any critic who should "slate" the Fathers so that they "took out their ad."

We have known of dozens of cases in the offices of the big dailies in which the critics have been ordered to "let up" on certain concerns; and these orders emanated from the counting room. But just as often it works the other way. The advertising agents of the paper have been hard at work trying to induce some enterprise to advertise. "Good notices" are promised, and the concern makes a contract. The critic is given a broad and firm hint that this particular concern is to be "well taken care of." That means that he is not to "view it with a critic's eye," but pass its imperfections by.

But we have not so much fault to find with this particular obstacle to good criticism as we have with some others. Newspapers are run to make money, and as it would be regarded as pretty poor policy in any other business to deliberately drive away trade, why not in this? Besides, the critics usually find a way around the difficulty. One of them said recently: "If I am ordered to deal gently with the opera, I can confine my remarks entirely to the singing, and that is generally good; my articles are kind in tone. If I am forbidden to be severe with an incompetent conductor, I can damn the composer of the symphony. He doesn't advertise, and so he doesn't count."

A far more serious fault of the daily papers is their general tendency to reduce criticism to a subordinate position and replace it in prominence with sensational and illustrated reporting. The earnest, scholarly, ambitious critic may have quarter of a column on page 2, giving a careful, discriminative estimate of a prima donna's performance of the night previous; but what weight has it with the reader who finds on

page 4 a column and a half, with a display head and a portrait, telling what a remarkable woman Mme. Screecholini is, how she preserves her wonderful voice, how she studies her grand creations and how she dresses for the stage?

That is the sort of thing that the leading dailies are all doing nowadays. The dramatic and musical reporters are the fellows who make the fame of actors and singers—not the critics. Let any of our readers who doubt this watch the columns of our esteemed daily contemporaries a little more carefully.

Only a few nights ago the Metropolitan Opera House opened for the season. The paper which has, we believe, the largest circulation in the city, treated the occasion thus: Descriptive introduction, with names of prominent society persons present and accounts of the women's gowns, two columns; criticism of the performance, half a column; account of the evening's doings behind the scenes, with glimpses into the dressing rooms, &c., three-quarters of a column. Another paper publishes on Sunday an article giving the personal gossip about the artists of the opera house. It fills more space than all the musical criticisms of the week in that same paper added together.

But it is not only in the amount of space given to this kind of reporting that our daily confrères are doing harm. It is also in the attitude assumed by the paper in these news articles. Persons of relatively small artistic standing are set up as objects of public worship. They are spoken of as if they were great. Now, what good does it do for the critic to proclaim the true measure of their value, when his own paper openly contradicts him?

And why?

Because, as the city editors tell us, people like to read this sort of thing. Or, as the managing editor of one of the ablest morning journals in the country once told his music critic, "People are a darned sight more interested in the color of Paderewski's hair than they are in his tone color."

No doubt there is a certain amount of truth in this kind of statement, but the daily newspapers could cultivate a taste in their readers for higher thoughts about artistic matters if they would insist always upon presenting them in their true light. But the general tendency of the newspaper press to-day is to lift the cover from private life, to gratify a morbid public curiosity which at heart is nothing more nor less than utter indecency. And as artists of all kinds are supposed to live differently from other human beings, their lives are simply material for the sensational reporters.

But there is still another potent influence at work against good criticism. It is such a small, mean, despicable influence that we dislike to mention it; but it must be done. It is the social influence. It is a pitiful fact that when a man in this country gets a little money he must at once proceed to gratify the desire of his wife and daughter to get into "society." Now when a man rises to the position of proprietor of a great daily newspaper he undoubtedly makes money. And then the social influence begins to work. There is scarcely a musical artist of any standing whatever that has not some influential social connections. The less advertised members of the profession, especially those who are exclusively engaged in private teaching, are well provided with these connections through the parents of their pupils.

This is the story of it: Mme. Howlet announces a concert. Mrs. De Smythe-Browne, mother of Miss De Smythe-Browne, pupil of Mme. Howlet, is a swell, and she has met Mrs. Bjakes-Bjohns, wife of the editor of the "Morning Toot." She calls upon Mme. Bjakes-Bjohns, who flutters with delight, and asks her to intercede with her husband for Mme. Howlet. Result, a note from Mr. Bjakes-Bjohns ordering his musical critic to give Mme. Howlet "a big send-off."

And there is still one more influence. And that, gentle reader, is tickets. Tickets for the proprietor, tickets for his wife and daughter, tickets for his wife's sister and his wife's sister's husband, tickets for his daughter's beau and tickets for his daughter's beau's mother and father. There is no end to it. The publisher wants tickets, the managing editor has got to have them, and the city editor means to get them.

And dost thou vainly imagine, gentle reader, that the manager of the musical entertainment gives tickets in exchange for short and honest criticisms? Nay, nay! If a newspaper desires lots of ticket—and it generally does—it must accord the giver plenty of space and fill it with laudatory adjectives. Do you doubt this? We can refer you to the critic of an "in-

fluent" morning paper who was very sharply called down because his "notices" of a certain series of performances stopped the supply of tickets to the editor's family.

And now some of the managers have taken the cue. They flatly refuse tickets unless the notices are long and kindly. This is a serious matter for the editors. We knew of one theatre which gave up seven private boxes in one week to the editor of a single morning paper. The result of all these influences is that music criticism—and dramatic, too—is snowed under. The maintenance of judicial purity and a high standard of thought in the columns of the daily papers is beyond the control of the critics, who must obey the orders of their editors or resign. That music criticism is as good as it is in the dailies is due to the constant, determined and fearless struggle of the critics themselves against their own employers.

FEMININE CHOPIN INTERPRETERS.

THE following eloquent protest comes to us from Kate Ockleston-Lippa, a well-known pianist, now a resident of Alleghany, Pa. She writes:

"In THE MUSICAL COURIER of November 7 four columns of valuable space are worthily devoted to an analysis, more or less, of Chopin's works from the least to the greatest.

"Only a clever writer could have so caustically withered the would-be 'Chopin players,' or so clearly expressed his own appreciation of the great composer's works throughout; it was a masterly effort, but he permitted his indignation to lead him a little astray when he feels impelled to state that 'if he were the Sultan of Life he would sentence to a vat of boiling oil any woman who presumed (?) to touch a note of Chopin.'

"Oh my sisters! is the worthy scribe in earnest? and can it be true that for us Chopin's 'Paradise of Tone' must remain a sealed book because we cannot conceive the beauties which are to be found therein with feminine understanding? We are even accused of 'decking the most virile spirit of the age in petticoats and placing upon his head that thing of beauty, a Parisian bonnet.' I have read somewhere (possibly in Liszt's 'Life of Chopin') that, of all music, none is so strongly suggestive to the imagination of the 'elegance of the drawing room;' with 'light subdued and redolent with dainty perfume, in which we hear the soft rustle of satin-gowned women, the murmuring of subdued voices, and yet again the rippling of merry laughter,' &c., as the music of Chopin.

"Does this appeal to our sex as fit interpreters?

"In all my years of study, concert work and teaching, the fact of Chopin's music being particularly suitable to the hands and temperament of a woman has been an abiding one, hitherto undisturbed by any controversy on the point.

"But woman or man must be a failure as Chopin's interpreter unless he or she be imbued with the spirit which dominates all his music, viz.: A dreamy sadness, which enraptures; a playfulness, which fascinates, and a grandeur which I admit a woman has the power of feeling rather than expressing, but when she fails in this it is from sheer lack of physical force—not because she does not understand.

"The most beautiful Chopin players I have ever heard, either in this country or in Europe, have been women (Mlle. Janotha and Mme. Essipoff). Where physical force and endurance are required men must always have the advantage of us, but for that indelible charm which seems to belong exclusively to Chopin's music in the hands of a true interpreter.

"I can remember just one man who possesses it—Pachmann; many pianists counted technically greater than he play Chopin, but fail and leave the faintest impression on the minds of the listeners, or give us a proof that man only can find the key to the mysteries of his music.

"As for the 'young person' who, the writer dictates, should not be allowed to play Chopin at all, I would respectfully beg leave to remind him that 'the young' should, in art as in other things, be leniently dealt with and criticised; if he has from time to time been subjected to the martyrdom of hearing rapid interpretations of what should be soul-satisfying melodies he should not condemn all our sex for this unpardonable affront to 'his majesty'; but we would beseech him to seek out his ideal Chopin player, send him on a tour of the States, and we will assure him a warm welcome in Pittsburg. Then we will telegraph

to New York if, in our humble opinion, his choice of a masculine mind has successfully grappled with the mysteries and beauties of Chopin, or, failing in this, we women would consider where he should be consigned to. There is plenty of oil in our neighborhood."

The article referred to was entitled "The New Chopin" and appeared in the columns of "The Raconteur." Possibly the writer had been suffering from an unusually hideous dose of Chopin at the hands of some feminine amateur, hence his ungallant grumpiness. Mrs. Lippa has it seems to us the right on her side. There are certain phases of Chopin which are delightful when played by women. Janotha plays Chopin charmingly, but never as did Essipoff when in her prime as a pianist. She has grown careless of late years. During her visit here in 1876 she played superbly. The études and preludes were her stronghold, and she excelled in delineating the sultry passion of the nocturnes and the capricious life of the mazourkas. Alide Topp and Anna Mehlig, who were her predecessors, did not give us Chopin as he is. They were Teutonic readings, not Slavic. The brilliant Teresa Carreno, like the brilliant Sophie Menter, has always excelled in the most masculine music. Liszt is their strong forte, and few male pianists have approached them in tonal volume and impetuosity of style.

Fanny Bloomfield-Zeissler, whose temperamental and technical gifts are on a par with Essipoff's, plays Chopin with great insight. Her rendering of the F minor concerto has been pronounced hors ligne. Pachmann is the most feminine of male interpreters of Chopin's music, and his interpretations of the valse, mazourkas and some of the studies are unapproachable. Yes, there can be no doubt that women play Chopin well, almost as well as men, but not quite as well, and never better. The wholesale denunciation on the part of the "Raconteur" must be set down to either jealousy or rank prejudice. Woman play Chopin delightfully, but never play the greater Chopin as do male pianists.

RACONTEUR

HER VIOLIN.

I would I were her violin,
To rest beneath her dimpled chin,
And softly kiss her swan-white throat,
And breathe my love through every note.
When o'er my strings her fingers fair
Should lightly wander here and there,
The while her flashing bow did press
My bosom with its swift caress,
Then would I waken into song
The rapture that had slumbered long.
Mine ear against her swelling breast
Should harken to its sweet unrest,
And—happy spy!—then should I know
How, deep beneath that drifted snow,
A blissful tumult in her heart
Made all her fluttering pulses start,
Then that high calm, that maiden grace,
That meekly proud and peerless face,
That aureole of sun-bright hair,
That brow such as the seraphs wear—
No longer these should baffle quite
The anxious lover's dazzled sight.
Ah, would I were her violin,
That thus her secret I might win.

—James B. Kenyon, in *December Century*.

I HAVE been reading some during the past week. Nothing profound, but something cheering. "Trilby" for the second time. It is a delightful mélange of bad French, indifferent English, a vile prose style and Du Maurier's usual mannered and unnatural drawings. Of course it is the thing to go "daft" about "Trilby" and I went "daft" until a second reading.

Du Maurier has drawn a wholly impossible character, and I noticed that the moment "Trilby" began to get decent and eschew cigarettes she became tiresome. As for the music talk in the book it is as usual nonsense. Fancy a waiter singing the tone of F minor (F moll)! What extraordinary overtones there must have been to his voice! Of course Svengali and the hypnotizing of "Trilby" into singing Chopin's A flat impromptu is all of a piece. This impromptu of Chopin is not singable, although I heard once upon a time Marcella Sembrich vocalize the first page of Chopin's C sharp minor Fantasy Impromptu. Those were the days when she played a De Bériot fiddle concerto, the E flat polonaise of Chopin, and wound up with Viardot-Garcia's vocal adaptation of Cho-

pin's D major mazourka. That was a feat or a trio of feats that knocked Trilby O'Ferrall's hypnotized virtuosity into smithereens.

The music talk is cheap in "Trilby," and sentimental to bathos. Du Maurier is on firmer ground when he writes the argot of the painting atelier. But what I principally object to in the book is the very cheap device of that which Ruskin so aptly called the pathetic fallacy. We get too many tears, deaths and "Ben Bolts" (such musical rot), and one chapter sighs for the vanished joys of the preceding, and little Billee is a genius, at least you are told so so often that you doubt it. With its Thackeray coloring, its dash of Henri Murger's "Vie en Bohème," and its impossible art talk, "Trilby" appeals to that great class of readers which views askance the names of George Meredith, Thomas Hardy, Robert Louis Stevenson and George Moore. Its success is ominous. It foretells early decay, as in the case of those two awful literary productions, "Robert Elsmere" and "Ben Hur."

But if "Trilby" is bourgeois, it is delightful all the same. I think I will read it again this week.

Svengali is not a nice gentleman. In fact, throughout the book there are thinly disguised slurs at the Jewish race. Surely there never existed such a dirty genius as this same Svengali, whose right name was Adler, we are told.

And doesn't César Thomson look like the pictures of Svengali? The other night at the Boston Symphony Orchestral concert Svengali looked at the audience with deep eyed regard, and a young woman back of me got scared and left before he began playing the Paganini concerto. I've heard great technical feats from pianists—Pachmann's playing of the G sharp minor study at a dizzy tempo, Joseffy tearing through the Schumann toccata and Godowsky doing at a terrible rate the awful Bal-kireff "Islamay"—but I think that the greatest virtuoso I ever heard, technically, is the same Svengali Thomson. He frightens me.

Some paper up in Norwich the other day called Max Heinrich a shaven Svengali, and hinted that Mrs. Heinrich was charmed by his evil eye into singing Schubert, Schumann and Franz so charmingly. I won't deny the evil eye, as Mr. Heinrich has not what might be called an angelic baby stare, but I heard Mrs. Heinrich sing in Philadelphia ten years ago and more, and her husband was not near by to hypnotize her.

Ah, me! that reminds me of my musical salad days when I heard Charles Jarvis play the entire literature of the piano from Alkan to Zarembski; when Michael Cross gave those never-to-be-forgotten quartet parties at his Race street house; Simon Stern, one of the best amateur violinists in the country; "Abe" Roggenberger at the viola, Sam Murray a faithful "second" and Mr. Cross at the 'cello stand. Lots of music was made and the world to me was melody and moonshine. Occasionally at these parties we descended to beer and oysters "à la Thibault," but as a rule we dwelt upon the heights. Mr. Cross when he wasn't playing the organ was at the piano (I can hear now his purling legato), and when not at that instrument he was playing Romberg 'cello duos with his teacher, Leopold Engelke. He is a versatile fellow.

Then Max Heinrich would go about Quaker town scandalizing the inhabitants thereof with a dog the size of a large pony, which was named Sedan and had a habit of jumping from second story windows after cats. Max wasn't the artist he is to-day, and I can remember well the first time Schumann's "Ich Grolle Nicht" fell in his hands. He "grölled" for a week without stopping. He, too, was fond of lots of things. He took up painting at one time, and I found him often at work on hot summer days in his bath tub painting water colors, while around him canary birds fluttered and a long, thin clarinet on four legs (some impossible breed of dog, a cross 'twixt a Dachshund and a Dalmatian hound) bayed at midday moons and shrieked when approached.

Now we are old, growing old, and smile at such youthful follies. It all came back to me with a copy

of a newly published romanza for viola and piano by Michael Cross, dedicated to Mr. Roggenberger. The piece is a mellifluous one, and conceived in the gentle, idyllic vein which its composer fancies.

I remember, too, that Max Heinrich played the second fiddle part in a Haydn quartet after only a month's study. He always had lots of musical "nerve."

Anton Rubinstein's autobiography will doubtless be greatly in vogue. It is very interesting. As for the Rubinstein anecdotes, people are going down into their cellars and digging them up.

Here they come!

"The following episode, as related by Miss Emma E. Clark, now of the faculty of Chicago National College of Music, illustrates Rubinstein's love of childish simplicity and humor. During the Berlin season of 1893, previous to a charity concert which Rubinstein was to conduct, the most intimate friends and noted musicians of that great musical centre were invited to a special recital given and conducted by that great artist. Herr Wilhelm Berger's little son Alvin, a special favorite of Rubinstein, was enjoying the special treat among the audience, and at the close of an orchestral composition, before the applause had broken forth, the little youth shouted: 'Bravo! bravo!' to the amusement of audience and orchestra, even Rubinstein himself smiling. At the close of the recital our lamented musician took little Alvin upon the platform and asked: 'Well, my little man, why did you say 'bravo' after Uncle Rubinstein's composition?' 'Because it was through with,' was the artless reply. 'Ah!' remarked the amused and disappointed composer, affectionately patting the little four year old, 'Children and fools always speak the truth.'"

Here's another:

In 1890 Rubinstein was to be impersonated at St. Petersburg, in a play called "The Symphony." The actor Davidoff, who was to take the rôle, called upon the composer for hints. "If you wish to look like me," exclaimed Rubinstein, "remember, above all things, little nose and much hair." Davidoff took the hint and made a great "hit."

And yet another:

"A well-known woman once asked Rubinstein, the famous pianist, for a ticket to one of his concerts. 'Madame,' he replied, 'I have only one seat at my disposition. But if you do not object to occupying it I shall gladly give it to you.' The happy woman asked where it was. 'At the piano,' replied the great musician, with a bow."

This joke reminds me of the yet more antique one about Rubinstein declaring to someone that he was descended from one of the Crusaders who accompanied Richard Cœur de Lion to Palestine. "On the piano presumably, Cher Anton" was the smiling response. Rubinstein hated Von Bülow, and once at a banquet gave a toast to Liszt saying: "Vive notre feld-marechal Liszt; nous deux; mon cher Bülow nous ne sommes que de simple soldats du piano." To which Bülow replied not, but whispered: "Speak for yourself, you Russian bear." This is not authenticated.

I fancy that I could tell a Rubinstein story myself. Perhaps I will next week.

I begin to fear that Rubinstein had no musical message to deliver to us.

His "Ocean Symphony," with its fatal fluency, its facile phrases, its lack of profile, its tremendous garb and its want of individuality was a prolonged bore.

You see, I am frank. I don't like Rubinstein's work in larger forms, and particularly does this symphony weary me.

It says nothing new; broad as its composer endeavored to make his canvas, yet he never hints at the sublimity of his theme.

Oh for even a wilderness of the muddy harmonic morasses of Brahms, rather than the endless phrase spinning of Anton Rubinstein!

The scherzo has a glimmer of his powerful personality, but even its trio is hopelessly Mendelssohn in idea.

The last allegro throws out hopes at times, but the

work in its endless entirety is a failure and reminds me of a two volume novel by Mrs. Humphrey Ward. Rubinstein wrote many notes, yet he never added a sentence to the literature of the symphony.

Reginald De Koven chasing a fire engine one morning last week about 9:30 or so, was the most astonishing thing Irving place, near Twentieth street, has witnessed for many moons.

And Mr. De Koven had good reason for sprinting after the valuable machine. When he pulled open the folding doors of his library a sheet of flame about as big as the one that blistered "Siegfried" on "Brunhilda's" rock leaned very viciously toward him.

It didn't take the composer of "Rob Hood" and "Robin Roy" long to understand the situation. Yelling out a fire motif in C minor (Reggie studied singing with Vanucinni in Florence, you know), he reached the street in alla breve tempo.

An alarm was sent, and he returned to the house to fight the fire fiend (as they say in Jersey City). Then the man who gave the signal got into a controversy with a policeman about the tint of Dr. Parkhurst's whiskers, and so it came to pass when the engines arrived there was no one to tell them that 83 Irving place was being gutted; but, like a patent stove, it was consuming its own smoke and gave no sign outside.

Then it was that Mr. De Koven, casting dignity to the winds and recalling memories of athletic days in Oxford, chased the "machine" and brought it back. Damages, a rough estimate, \$1,000.

Mr. De Koven, when I saw him, was covered with scores and soot. He had, he said, local color for a new opera to be called "L'Enfer; or, Who Stole the Hose Pipe?"

Young Leonard Lieblich writes to me that I did not do the cut of his hair justice in my remarks about long haired pianists. I humbly beg the young gentleman's pardon. He sends me his picture, and a handsome fellow he is, with about the same umbrageous growth on his skull as Captain Hinkley, of football fame. I only used the clipping that was sent me from a Utica newspaper, and which dwelt on the length of Mr. Lieblich's locks. When I saw him last summer he looked normal, nor did I think for a moment of alluding to him when I spoke of untidy pianists. So with this clean bill of health I hope he will rest satisfied and scramble after the shekels and scales like his Uncle Emil, for whom I have an abiding admiration. He is young yet, and so ambitious. I wish I were both. Besides he bunched me with such short haired celebrities as Bülow, Rummel and Emil Lieblich, and what poor, unfortunate chronicler of musical events can resist such flattery?

Mr. Lieblich, by the way, is an athlete, and won the half mile dash of the German Athletic Association. His time was two minutes and eight and one-fifth seconds. That endears him more to my heart than if he played the octaves in the A flat polonaise faster than Pachmann, the master of gargonzola and grimaces.

I feel to-day very much as poor, crazy Gerard de Nerval did when he led about a lobster with a blue ribbon. He said: "Why is a lobster any more ridiculous than a cat, or a dog, or a gazelle, or any other beast that will follow man? Besides, I enjoy the company of lobsters. They are quiet; they are serious; they know the secrets of the sea; they do not bark." Poor, dead poet! he reminds me of Bartley Campbell, the dramatist, whom I once saw trailing a tin dog through Union square in broad daylight. We too in Arcady, dear reader, who has not pranked and become heady with the strong wine of youth? I remember once with Harry Shelley, who is as sober and as serious as Brooklyn, the town he adorns, seizing the hand organ of an Italian and playing crank duets opposite Chickering Hall one night. I blush as I score these words, but it is a fact. And all the while inside sang like an angel lovely Alice Mandelick and others of the winged choir of Frida de Gebele Ashforth. But those were the days when cider, like ginger, burnt hot in the mouth.

A query comes to me of this kind. A correspondent asks the question, "How should the parts in a quartet be placed? Is it right or wrong for the bass to stand next to the soprano?" Now this raises a delicate question. The parts of a quartet

naturally depend on the quartet. If the bass stands next to the soprano, doesn't that largely depend on the soprano? If the soprano does not wish the bass to stand next to her let him be placed by the tenor, and let the tenor do the standing, for are not most tenors in good standing in society? Selah! Next!

Out in Minneapolis they have a Dean, Sudduth by name, who belongs to the University of Minnesota, who is hypnotizing a man into singing. We want Dean Sudduth badly in New York, and we want him soon. He might be able to hypnotize several singers I know into silence, for it's a poor rule that won't work both ways.

Fond Mother—"Do you think, professor, that my daughter will become a fine pianist?"

Professor Von Thump—"I am afraid not, madame. But after another year's practice her fingers will be limbered up so dot she can make a prilliant success mit a typewriter."

Don't forget that MacDowell plays his D minor concerto at the Philharmonic concerts Friday afternoon and Saturday night next.

"Paur but honest" is what a Scotch violinist said to me the other night, referring to the reading of Beethoven's Seventh Symphony by the conductor of the Boston Orchestra.

Where They Are.

MANAGERS will please furnish us with advance dates of their routes to reach this office before Friday noon of each week to insure proper revision.

LOUIS C. ELSON.—December 12, Miss Lougee's School, Boston; 13, Peabody, Mass.; 18, Brown University, Providence, R. I.; 28, Harvard, Mass.

DORA VALESCA BECKER.—December 12, Brooklyn, N. Y., Cecelia Society; 13, Arion Society, Newark, N. J.; 14, Essex Lyceum, Newark, N. J.; 17, Carl Recital, New York; January 29, Chickering Hall, New York; April 10, 1895, Brooklyn, N. Y., Art Concerts.

SOUSA'S BAND.—December 12, Washington, D. C.; 13, Baltimore, Md.; 14, matinee, Wilmington, Del.; 14 and 15, Philadelphia, Pa.; 16, Brooklyn, N. Y.; 17, Taylor Opera House, Trenton, N. J.; 18, Able Opera House, Easton, Pa.

MAUD POWELL STRING QUARTET.—December 13, Rochester, N. Y.; 18, New York city, Madison Square Concert Hall.

NEW YORK PHILHARMONIC CLUB, Eugene Weiner, Director.—December 14, Passaic, N. J.; 18, Plainfield, N. J.

MOZART SYMPHONY CLUB OF NEW YORK.—December 13, Paterson, N. J.; 14, Dover, N. J.; 15, Flemington, N. J.; 17, Katonah, Pa.; 18, Harrisburg, Pa.; 19 and 20, Tyrone, Pa.; 21, Elmira, N. Y.; 22, Iliion, N. Y.; 26 and 27, Washington, D. C.; 28, Pittsburg, Pa.

Ysaye.—The violinists of this city are to give a dinner to Ysaye at Martin's December 20. Richard Arnold is chairman of the committee having the matter in charge. Ysaye has signed for twenty supplementary concerts, and has also signed a contract to return to this country in the season of 1896-97.

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CHICAGO OFFICE OF THE MUSICAL COURIER,
226 Wabash avenue, December 8, 1894.

MUCH interest has been aroused by the rumor of a new school of music in Chicago. Among the musicians it is generally thought that it is really an Eastern enterprise, but so far as I can learn it is to be an entirely local affair. There seems to be no doubt that such an enterprise is in the process of development, and it will soon be in a state of advancement sufficient for a description in detail. At present, however, those interested in the undertaking will say nothing for publication.

The more the outlook for the advisability of the formation of the projected institution is scanned the more favorable it appears. There is scarcely a doubt of the immediate and emphatic success of a school of music equipped and endowed as it is the intention of the promoters of this enterprise to equip and endow the new school. Chicago is the centre of a great population and interest in the fine arts is growing apace in the West. What, then, is to hinder the establishment here of one of the greatest and most thorough schools of music in the world? It is a well-known fact that when Chicago capitalists are sufficiently interested in any scheme to put their money into it they are neither niggardly in the matter of capital stock nor unmindful of the necessity for work.

"Irma," a new operetta by Barnes and West, was given its first public performance at the Schiller Theatre Thursday afternoon. The plot is built upon the attempt at elopement of two young people, the parents of one of whom object seriously to their marriage. Of course it is the lady's parents who do the objecting and the young man who suggests and plans the elopement. The old people overhear the plot and their efforts to thwart the plan occasion complications which afford considerable amusement. The music is pretty and well scored. It has several taking melodies; among them the serenade and a romanza are perhaps the best and most pleasing.

The singers who took part in the performance were nearly all novices on the operatic stage, but the presentation was nevertheless a smooth one when considered as a first attempt of amateurs. One or two of the singers have fine voices, notably Misses Middleton and Osborne. Miss Middleton has a high soprano voice of bright and pleasing quality, and Miss Osborne a mezzo soprano voice of unusual beauty of tone and strength. The ladies have encouragement to study in earnest for the stage, for their performance certainly showed marked talent.

Emil Liebling gave a concert at Kimball Hall Monday evening. He had the assistance of Adolf Rosenbecker and some of the members of his orchestra. The program was:

Suite, op. 7, for piano and string orchestra.....Hugo Reinhold
Allegro ma non troppo.
Menuetto.
Vivace.
Largo.
Allegro Assai.
Piano solo—
Romance, op. 41.....Raff
Canzonetta.....E. Liebling
Gavot.....Westerhout
Petite suite for piano and string orchestra.....Ole Olsen
Devils' Dance.
Mazurka.
Serenade.
Dance Caprice.
Papillons.

Mr. Liebling has given several concerts in which he has engaged orchestra players and he always gives fine work at these entertainments. One of the best productions was that of Rubinstein's beautiful octet which Mr. Liebling gave its first Chicago hearing. The suites given at this concert were well worth hearing and were another evidence of Mr. Liebling's enterprise and devotion to the cause of art. Mr. Rosenbecker is an able conductor; the playing was artistic and the merits of the compositions were well brought out. Mr. Liebling has written a charming canzonetta and played it and the other numbers of his solo group with taste and accuracy of technic. Mr. Liebling is constantly developing in breadth of style and shows a fine comprehension of the meaning of the compositions he interprets.

Karleton Hackett gave a song recital in Kimball Hall

Wednesday evening. He was assisted by Emil Liebling. Florence Castle was the accompanist. The program was:
Aria, "She Alone Charmeth My Sadness".....Gounod
Karleton Hackett.

"Air de Ballet".....Schytte
Romance, op. 41.....Raff
Emil Liebling.
"Under the Rose".....Peter Christian Lutkin
"Autumn".....
"Sir Marmaduke".....

(Manuscript.)
Karleton Hackett.
"Drink to Me Only with Thine Eyes".....Sixteenth Century
"Old English Drinking Song".....Seventeenth Century
"Cavalier Ballad".....Seventeenth Century
Karleton Hackett.

Gavot.....Westerhout
Canzonetta.....Emil Liebling
"Song of the Brook".....Lack
Emil Liebling.
"How Fair Art Thou".....Fred Field Bullard
"The Singer".....Schumann
"Die Beiden Grenadiere".....Karleton Hackett.

Mr. Hackett has a voice of smooth quality and richness of timbre. He also has much musical feeling, and the result was a recital which was highly enjoyable. The three songs of Mr. Lutkin's composition proved to be quite effective program numbers. They are well written, both as to melody and accompaniment. Mr. Lutkin shows the ability to properly and adequately express in his music the sentiment of the text.

One of the most magnificent club houses in Chicago is that of the Lakeside Club, and it was crowded by a brilliant audience of over 1,000 to hear the production by members of the club and some of their friends of Schleifarth's comic opera, "Rosita." This opera was written several years ago. The libretto is by Harry B. Smith and contains some clever comedy situations. The music is tuneful and light, and is in many places catchy. For a performance by amateurs the presentation of "Rosita" was a success.

Many of the young ladies and gentlemen of the cast and of the chorus have highly cultured voices, and are musicians of fine attainments. Several of them also displayed much natural histrionic ability. The members of the cast were: "Rosita," Miss Millie Benjamin; "Dolores," Miss Stetta Adler; "Minerva," Miss Gussie Mendelssohn; "Inez," Miss Isabella Isaacs; "Juanita," Miss Jennie Steinfeld; "Garrick," Mr. E. Benjamin; "Walter Lansing," Wm. J. Brooks; "Carlos," Lee Jacobs; "Pedro," Mr. E. Newman, and "Encinal," Mr. Arthur Pollak. Harry F. Carson was the director.

The University String Quartet, of the Northwestern University, gave the third chamber music recital of this season in the chapel of the Woman's Hall, Tuesday afternoon. The program was:

Quartet for strings, No. 3, op. 15.....W. Idemar Bargiel
Allegro ma non troppo, A minor.
Allegretto comodo, C major.
Andante sostenuto, E major.
Vivace ed energico, A minor.
Quartet for strings, op. 51.....Anton Dvorak
Allegro ma non troppo, E flat major.
Dumka (Elegy), G minor.
Romance, B major.
Finale, E flat major.

The musical department of the university is doing good work. The director has succeeded in arousing much enthusiasm among the students and the concerts and recitals outlined give evidence of a high aim.

Among the most interesting musical entertainments in this city are those given from time to time by the Germania Club. The male chorus of this organization is well and favorably known. The musical director, Henry Schoenefeld, is one of the most accomplished American musicians and composers, and his efforts are constantly exerted both in public and private for the elevation of the public taste. Thursday evening the club will give this fine program:

Quartet, D Moll.....Haydn
Allegro.
Andante o più tosto allegretto.
Menuetto.
Vivace assai.

Lieder—
"Lusinghe più care".....Händel
"As when the Snow Drift".....Goring Thomas
"Widmung".....Schumann
Frau J. E. Duviolier.
Sonata, "Teufels Triller".....Tartini
Herr Theodore Spiering.

Lieder—
"Im Frühling".....Pesch
"Herzens Frühling".....Wickede
Frau Theodore Brentano.

Piano soli—
Nocturne.....Schumann
Ständchen.....Henry Schoenefeld
Walzer.....Chopin
Herr Henry Schoenefeld.

Variationen aus dem D moll Quartet.....Schubert
Spiering String Quartet.

Duet—
"Suleika".....Mendelssohn
"El Desdichado".....Saint-Saëns
Frau J. E. Duviolier and Frau Th. Brentano.
Quartet, op. 16, for piano, violin, viola and cello.....Beethoven
Herren H. Schoenefeld, Theo. Spiering, Frans Esser and Herrman Diestel.

The latest musical organization to come before the Chicago public is the Chicago Wind Instrument Society. It is composed of the wind instrument players of the Chicago Orchestra. The prospectus of the society states that it is organized to present the wind instrument compositions of the great classicists and contemporary composers, and is founded upon the lines of similar existing societies in London and Paris. The programs will not be confined strictly to wind music, but its chief effort will be in that direction. The society announces a series of five evening concerts to be given in the Women's Club Rooms. The first concert will be given Tuesday, the 18th inst.

The second soirée of the Spiering String Quartet was given in Kimball Hall Thursday night. The program was:

Quartet in F major, op. 74.....Haydn
Quartet in E flat major, op. 74.....Beethoven
Quintet in E flat major, op. 44.....Schumann

Haydn's dainty music was given with delicacy and lightness and a generally good attention to phrasing and attack.

The Beethoven Quartet was by no means adequately performed. The true Beethoven spirit was absent, and the playing showed need of rehearsal. The andante was marred by several extremely disagreeable false intonations on the part of more than one of the players, and was poorly interpreted throughout.

The playing of Schumann's quintet, however, was exceptionally fine. The strings were played with spirit and the precision of attack was commendable. Mr. Sherwood played the piano part of this composition, which is as full of difficulties as are many concertos, in the most masterly style imaginable. His execution was faultless. His phrasing and shading were musicianly, and his reading was broad and dignified and at the same time full of verve, and a crispness of touch that was exhilarating. Mr. Sherwood's work in the beautiful composition was one of the most masterly exhibitions of pianistic ability which Chicago has heard for many a day.

Theodore Thomas gave one of his "popular" programs at the Auditorium Friday afternoon and Saturday night. It was:

Vorspiel, "Hänsel und Gretel".....Humperdinck
(First time in Chicago.)
Larghetto from Symphony in E minor, "From the New World".....Dvorak
Scenes Alsaciennes (seventh suite).....Massenet
Dimanche matin.
Au Cabaret.
Sous les Tilleuls.
Clarinet, Mr. Schreurs; violoncello, Mr. Steindel.
Dimanche Soir.
"Forest Devotion".....Robert Goldbeck
"Leaping Marionettes".....(new) Robert Goldbeck
Two Mexican Dances.....
(Conducted by the composer.)
Waltz, "Beautiful Blue Danube".....Strauss
"Waldweben," from "Siegfried".....Wagner
"Tournament March," from "Tannhäuser".....
(Arranged for orchestra and organ.)
Organ, Mr. Middelshulte.

Humperdinck's overture is a characteristic work. It opens with a short, slow phrase for the horns, which reminds one of "The horns of Elfland gently blowing." It is followed by a light fairylike march movement, which will represent the character of the story. The orchestral color is rich and varied, and the instrumentation shows a thorough knowledge of the modern orchestra.

Dvorak's exquisite larghetto impresses one more and more with its beauty every time it is heard. Robert Goldbeck's compositions are well written and show familiarity with the technic of orchestration. The "Mexican Dances" are the most original and striking, and will probably become well known and favorite numbers upon the programs of orchestra concerts. The addition of the organ to the "Tannhäuser March" cannot be said to add much to the effect of the performance of the piece. The other numbers have been performed many times here.

William M. Tomlins has once more fallen upon his feet. The "Handel Musical Association" has been formed for the purpose of assisting Mr. Tomlins in his work by providing a suitable place for him. The organization is capitalized at \$80,000, and Mr. Tomlins is to be congratulated.

English papers are busy chronicling the great success in London of Mrs. Katherine Fisk. Mrs. Fisk is a Chicagoan whose musical education was received in this city. She is one more striking example of what can be done in America in the direction of musical study, and her instant success in the great English capital is another proof that Americans no longer need to go abroad to study music.

Mrs. Charles French played with great success at a musical given by Mrs. George M. Pullman Wednesday evening. Mrs. French has a fine technic and shows musical intelligence of a high order.

WALTON PERKINS.



BOSTON, Mass., December 9, 1894.

IT was Sir George Cornwall, was it not, who said that life would be enduring, were it not for its pleasures? This reminds me that I went to see "A Gaiety Girl," which was produced for the first time in Boston at the Hollis Street Theatre the 3d.

This musical comedy, words by Owen Hall, lyrics by Harry Greenbank, music by Sidney Jones, was to me at least a disappointment, and yet the fact that it ran in London for over 300 nights to the great delight of the chappies, who actually chortled with joy, should have prepared the judicious.

The music is without distinction. It is true "Tommy Atkins" caught the house. The applauders possibly thought that the words and music of this gem were written by Mr. Rudyard Kipling, and indeed I can imagine Mr. Kipling in a leisure hour at Brattleboro running over the elements of harmony, and picking out the tune and "chords" on an upright piano.

The plot is ruined beyond redemption by the introduction of the jealous French maid, who spoke with a fine, fruity, German accent, the be-diamonded comb, and the innocent loidy from the Gaiety. Oh the stale trick! And what has it to do with a farce comedy anyway? Up to the introduction of this wretched business, up to the pulling of the pathetic stop, one might have said "This piece is moderately amusing." The second act was played in a damp and foggy London atmosphere, although the post office address of the comedians was supposed to be Nice. The only features of this second act were the dancing of Miss Decima Moore and the café-chantant song of Mr. Louis Bradfield, who took the part of "Dr. Brierly."

The lines struck me as almost always cheap and at times unnecessarily vulgar. The vulgarity was that species peculiar to the English when they try to ape the French in innuendo. The serious arraying of actresses against so-called society dames is a false note in a farce comedy, almost as false as the element of pathos that is lugged in by the heels. The most serious objection after all is the dullness of the dialogue, and what have we done that the bathing machine business with one woman and two lovers, and then a substituted woman and the same two lovers, should be inflicted on us?

There are a few pleasant memories of the performance, and first and foremost is the recollection of Miss Decima Moore, who made her points neatly, effectively, and with French spirit. Miss Hobson was excellent as the corrupt widow with a past, and hopes for the future. Mr. Bantock was an amusing Sir Lewis Grey. The officers of the Life Guards were heavy and honest after their heavy and honest natural fashion. The dancing ranged from fair to middling, and the slow dance of Miss Fitzgerald was very pleasing to the eye.

A man said the other day, "Why don't you like So-and-so's music? He is hard-working; his soul is bound up in composition; he writes and re-writes, and is very particular. Surely you will admit that it is well written." Yes, it is grammatical. There are carefully punctuated sentences and he does not say "those sort," nor does he say "hain't done it." There are many books abounding in statements of undoubted and indisputable truth that you never buy, and if they are left or given to you, you never read them. So there is music that shows patience and study and careful training in accuracy of speech; but how utterly without suggestion it is! "All music is what awakes from you when you are reminded by the instruments." Suppose the instruments remind you of nothing, and you are not awakened?

See how differently translators express bald, literal facts. Take a well-known passage in Livy.

This is the passage as Englished by D. Spillan, A. M., M. D., translator to H. G. Bohn (1849): "They were heated with wine; 'Come on, then,' say all. They immediately galloped to Rome, where they arrived in the dusk of the evening."

"From thence they went to Collatia, where they find Lucretia, not like the king's daughters-in-law, whom they had seen spending their time in luxurious entertainments with their equals, but, though at an advanced time of night, employed at her wool, sitting in the middle of the house amid her maids working round her." Now this, no doubt, is literal and plain. It is respectable and Academic. There is not one touch of color. The reader has little de-

sire from this extract to know either Livy or Spillan as a man.

Here is the translation of 1686: "They were all heated with Wine, and therefore cryed, Come on, 'tis agreed; and so Galloped to Rome: whither when they came, about the edg of night, they went forward thence to Collatia; where they found Lucretia, not like the rest of the King's daughters-in-law, whom they saw spending their time with their Equals in Banqueting and Luxury, but sitting late at night in the middle of her House amongst her maids a spinning." I do not know the name of this translator—perhaps, very likely, there were several at the work. Here are traces of temperament. And yet see how they speak in their preface of Philemon Holland's version. "Though that was performed by a learned man, and very conversant in Labours of that kind, yet without any reflections on his worthy pains, we may have leave to say, That our English Language is much refined within the last fourscore years [for his work is dedicated to Queen Elizabeth]. And we have been very unhappy if we have not express'd the Author's sense more briefly and somewhat more significantly and agreeable to the Gusto of modern English Readers."

And now here is the abused version of Holland (1600). Do you not find it full of color, abounding in sudden and delightful turnings and twisting? "They had all taken their drinks well, and were prettily heat with wine: Marry, content say they all, and to horse they go, and away they gallop on the spur to Rome. Thither were they come by the shutting in of the evening when it grew to be darke; and so forward without any stay to Collatia they ride. Where they find dame Lucretia, not as the kings sons wives, whom they had surprised and seen afore, passing the time away in feasting and rioting with their minions and companions; but sitting up farre within night in the midst of her house amongst her maidens, hard at wool-work by candle light."

The version by Spillan is the accepted one. But to the respectable and academic Spillan I prefer the loose and quaint and romantic Holland. So it is with so much of this correct and manufactured music of to-day. It reminds me of the speech put by Landor in Montaigne's mouth: "Ronsard is so plagiarily stiff and stately, when there is no occasion for it; I verily do think the man must have slept with his wife in a cuirass."

The Raconteur mentioned "Charles Auchester" the other day. I confess that I read the book in my youth and remember it vaguely. It is my impression that Mendelssohn, and David, and Bennett, and in fact the whole Leipzig "Gesellschaft" figure as characters. The book struck me in my younger days as a mass of flap-doodle, flub-dub and guff. It should be put on the same shelf with the musical sketches of Elise Polko, the complete works of E. P. Roe, and the essays of the Rev. H. R. Haweis.

Perhaps the fact that Mendelssohn was ever on a pedestal prejudiced me against what good there may be in the book. I know it is even now the fashion to represent Mendelssohn as the one amiable, gentlemanly composer. Read the volume of letters he wrote Moscheles. Of how many of his contemporaries does he speak one kind word? How he sneers, and gibes, and backbites! How he envied any man—particularly any Frenchman—who had the dramatic instinct and had succeeded on the stage! How shabbily he treated Planché in that matter of a libretto! Mendelssohn amiable, the most genial of men? Fudge! Likewise, go to.

Maurel has been upholding his ideas on the true character of "Falstaff." It seems as though he had been reading Maginn's paradoxical essay.

There was a concert by the Melba Company in Music Hall the 4th, and Mr. Seidl came all the way from New York to beat the stick over the singers and conduct the "Zampa" overture and pieces by Schumann and Gillet.

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Melba was in excellent voice and high spirits. She was not even disturbed by the flute player of the obligato to Handel's "Sweet Bird." Is it Händel's name that preserves this song, or are there people who really like to sing or hear it? Perhaps it's an imperfect sympathy, but do you not think that ornithology and music should be kept apart? I know of nothing more wearisome than an endless tootle-tootle with a human voice.

Melba also sang "Ah fors è lui," the prayer from "Tannhäuser," and two songs by Bemberg, who accompanied her delightfully. Poor Bemberg! you should have seen his expression of amazement tinged with horror when Mrs. Scalchi poured forth her generous soul in his "Chant hindou." Scalchi sang "Voi che sapete" with cumbrous anxiety, as though a teacher stood by her ready to rap her knuckles. Mr. Mauguire showed much taste, a tendency to stray from the pitch, and a penny-whistle falsetto in the cavatina from "Faust," to which Mr. Mollenhauer played in a charming manner the obligato. Mr. Plançon sang airs from Gounod's "Queen of Sheba," Verdi's "Don Carlos," "The Lost Chord" (in English), "Les Rameaux," and "The Two Grenadiers." There was a large audience. The encore fiends were many, and the singers met them half way.

Are you acquainted with Mr. Willard Spenser, the librettist and composer of "The Princess Bonnie," a comic opera in two acts, which was produced for the first time in Boston at the Tremont Theatre, the 3d?

I never met a man who had such a serene faith in his own musical self. Do not misunderstand me. He is not self-conceited. He is not vain. On the contrary, he is modest in bearing. He simply knows what he can do; and I cannot imagine him being disturbed by a criticism that reflects unfavorably on the merits of his operetta.

He talked to me freely of his work. A few extracts from an interview that appeared in the Boston "Journal" to-day may interest you:

"I was born in Cooperstown, N. Y., in 1854, and I was brought up chiefly in New York. As a youth I was fond of music, and I studied under Prof. Ernst Perabo of New London—I think he was the father of Mr. Perabo, the pianist—and John Zundel of New York. Zundel always said to me: 'Do not cover up your undoubted gift of melody by attempts at harmonic novelty or richness.' I played the piano, and I played it well enough to appear in concerts with such singers as Campanini and Gerster when they were in their prime; but as a concert pianist I suffered so from nervousness that I did not pursue that path. I wrote pieces for the piano, pieces of a light order, as well as a sonata so difficult that nobody could play it.

"I could not find a libretto to suit me. Several were offered, but they were not what I sought. I was talking one day with Ballard Smith about the matter, and he said: 'You have just told me a pleasing story; why don't you work it out? Write your own libretto.' I have followed his advice; not because of any deep belief in the necessity of a composer being his own librettist, but simply because I could not get a good libretto from anyone. It's another thing in England or France. Clever men are glad to furnish operetta books. That reminds me I tried to get Gilbert to send me a libretto, but he was at the time bound up with Sullivan. This writing a libretto is a severe task. It takes me a year to put one in the shape I wish. I can set it to music in six months.

"When Frederic Archer came over here he looked at the score of 'The Little Tycoon.' He said: 'Mr. Spenser, you must have studied abroad; there is a greater breadth and sweep than I find in American music.' He was much surprised to hear that with the help mentioned I had worked out my own salvation.

"Now, in composing my music I find that literature is of the greatest suggestion to me. That is the chief way I

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gain color. There's the Japanese music in 'the Little Tycoon' that Mr. Finck, of the 'Evening Post,' praised so highly as having more local color than that of 'The Mikado.' Now, I never heard any Japanese music, but a friend of mine who was on a steamer touching regularly in a Japanese port gave me animated descriptions of the character of Japanese serenades, and I read everything I could find pertaining to Japanese manners and customs. So in preparing 'The Princess Bonnie,' I stayed at Bar Harbor to become imbued with the spirit—to know the atmosphere of the place. In the second act the scene is in Spain, and I read for weeks about Spain—its history, its romance and its people.

"I write with great facility. It is not uncommon for me to compose five or six airs a day. Sometimes these tunes come to me in a singular manner. You know the waltz song in the first act of 'The Princess Bonnie'?"

"Well, it goes 'Love, love, love, dreaming of love so true.' Now I had a difficult task. I had to write a better waltz than the one in 'The Little Tycoon.' I had to beat myself. The tune I wished would not come. Weeks went by. One night at the Metropole, New York, I started out of a sound sleep at 3 o'clock in the morning singing the tune. The only paper in the room was brown paper around a pair of shoes. I ruled it, worked without a hitch, and by 5 o'clock the waltz was ready for performance.

"My chief object in operetta is refinement. I believe the people are tired of horse play and leg shows and vulgar jokes. I have reason to believe this because my two operettas, which are entirely free from these so-called popular elements, have paid handsomely. Look at the run of the 'Little Tycoon.' Look at the success of 'The Princess Bonnie' in Philadelphia and the other towns where it has been played.

"I generally conduct the first performance. Once in Pittsburgh I conducted several nights owing to a mistake in the announcement, and the orchestra was so inspired by the presence of the composer that when I gave over the baton to the regular conductor it refused to play.

"But don't think I am satisfied with operettas. I am anxious to write a grand opera in two acts. It may not be understood during my lifetime, but possibly the same fate will happen to me as to Bizet, a monument may come after I am gone. Musicians at any rate will be able to know what was in me and give me my just rating."

I saw "The Princess Bonnie" Friday night, and regret that I cannot share in the composer's enthusiasm. It is undeniably refined; it is also dull. The greater part of the overture is played with the stage curtain raised. The scene is "Coast of Maine, near Bar Harbor." A yacht enters, and sails are furled and unfurled. This yacht was on the whole the most pleasant feature of the performance; for it had no music to sing and no text to recite. "Bonnie" is a girl rescued in a storm by "Captain Tarpaulin." The little che-ild of course wore a locket about her neck. Grown up, she falls in love at first sight with "Roy Stirling," who is fishing with a real rod and a reel and a basket. "Count Falsetti," "betrothed to 'Bonnie' in infancy," appears on the scene, and, with the aid of her uncle, "Admiral Pomposo," and Spanish marines, carries her back to Spain. The honest "Captain Tarpaulin" is offered gold in a purse, which he spurns after he has described the characteristics of a true American gentleman.

Act II. Spain. Wicked nobleman intercepts letter. "Bonnie" so unhappy that she plays the banjo. Her lover, with two other Americans, enters. They are disguised as wax figures. Sad memories of other operettas. Animated suit of armor. Wicked nobleman implicated in a plot against the King of Spain. Admiral disgusted welcomes the match between "Bonnie" and "Roy." "General rejoicing on the union of the lovers."

The comedy element is supplied by "Shrimps" (Frank

Daniels), and "Kitty Clover, the Belle of the Village," a tiresome young person, whose skirts are always revealing legs. Mr. Daniels is said to be funny. I have never had the pleasure of seeing him in other pieces.

Miss Eleanore Mayo is a most beautiful woman. You know it, and there is no need of dilating on her face, figure and carriage. In looking at her one forgot the crudeness of her vocal art and the quality of the music given to her.

Now I say this to Mr. Spenser, and I say it in all kindness: "You have made money by your two operettas. Spend it in earnest study for two or three years under some rigid drillmaster. Then go to Paris and listen to operetta, and live in an operetta atmosphere. 'Refinement' does not cloak paucity of ideas and ignorance of treatment."

Miss Minna Kellogg, contralto, assisted by Mr. Tiferro, tenor, and Mr. Wulf Fries, cellist, gave a song recital in Steinert Hall the 6th. Miss Kellogg has a full, rich voice of good range. Furthermore she gave many evidences of intelligent study and a passionate, dramatic temperament. She has not yet completed her studies, and she sang only to acquaint her friends with progress made. There is fair promise in this girl of a large, free operatic singer. She sang the prayer from "Der Freischütz" (with "embellishments and improvements" to be severely censured), Massé's "Chanson Bohémienne," an aria from Gounod's "Queen of Sheba" and the grand aria of "Fides" in "Le Prophète." Mr. Tiferro sang songs by Schubert, Schumann, Holländer, Tosti and Rubinstein. Mr. Fries played pieces by Saint-Saëns and Popper.

Two pages of Miss Kellogg's program were devoted foolishly to press notices. Here is an excerpt from that well-known musical authority "The Queen" (London):

"Miss Kellogg, an American, introduced by Lady Jeune, sang admirably. Among those present were Lady Spencer Clifford, Lady Wilson, Lady Laffan, Lady Baynes, Lady Elizabeth Cust, Canon Basil Wilberforce, Lady Monckton, Colonel and Mrs. Benson, Mr. Hardy, the novelist, and Mrs. Hardy, &c.

And yet how vague this notice is! Did Canon Wilberforce forget his dignity and say "Hear, hear," in his enthusiasm? Did Lady Elizabeth Cust forget her rank and wink at Colonel and Mrs. Benson, as much as to say "She's the stuff?" You will notice that Mr. Hardy, the novelist, was present; not Mr. Hardy, the greengrocer, not Mr. Hardy, the ironmonger, but Mr. Hardy, the novelist—presumably Mr. Thomas Hardy. You will also be pleased to learn that, like a decent man, he took his wife with him.

I regret exceedingly to announce the death to-day of Mr. F. H. Jenks, of the "Evening Transcript." He was a man deeply interested in music. Catholic in taste, of wide reading, one that had heard much, he had the faculty of judging sanely, and his judgments were expressed in language that appealed to musicians and laymen. He was a discriminating encourager of youth. Abhorrent to him was every form of musical snobbery, which unfortunately flourishes here in Boston. A fluent writer, he was never careless, and he had always something to say that revealed a strong and individual character. The articles contributed by him to Grove's "Dictionary of Music" give only a faint idea of the writer and the man who will be missed sorely by many; for these articles treated of statistics rather than aesthetics, and of course they were not polemical.

The Händel and Haydn Society has invited Mr. Louis C. Elson to deliver two lectures this season before the members of the chorus. The first lecture will take place Friday evening, December 14, at Bumstead Hall. The subject will be Händel's "Messiah," and Mr. Elson will be assisted by Mrs. Jennie Patrick Walker and Mr. Pierre

Mueller. The second lecture will occur in March, and the subject will be Bach's Passion Music.

Mr. C. L. Staats, clarinetist, will play at the Faculty concert of the Daudelin Music School, Tuesday afternoon, at 3 o'clock. He will play, with piano, German's andante and tarantella (first time in America), and, with piano and viola, Mozart's F flat major trio.

Miss Clara Smart will give a song recital in Association Hall Tuesday evening.

The Boston Symphony Orchestra will give a concert in Sanders Theatre, Cambridge, Thursday evening.

Thursday evening, the 20th, Miss Minnie E. Little will give a piano recital in Union Hall, Boylston street. Miss Little will be assisted by Miss Elizabeth Hamlin, soprano.

Louise Beaudet, in "Jacinta," will appear at the Castle Square Theatre the 24th.

Mr. Thomas W. Surette, the composer of "Priscilla," has just finished a new opera entitled "Cascabel; or the Broken Tryst." The scene is laid in New York in 1790. The libretto is by Mr. Henry D. Coolidge, of this city. Mr. Surette will come to this city when his opera is produced here, which, it is said, will be on or about February 1.

Miss Mamie Dierkes, a Boston girl, who has been studying abroad for some years, recently made her début in opera at the Stadt Theatre, in Berne, as "Agatha" in "Der Freischütz." PHILIP HALE.

Fanny Bloomfield-Zeisler.

FANNY BLOOMFIELD-ZEISLER is continuing her triumphal tour through Germany. The engagements offered this artist are so numerous that she is often embarrassed in the choice. Below are a few extracts from Hamburg and Frankfurt papers:

["Frankfurter General Anzeiger," November 16, 1894.]

Mrs. Bloomfield-Zeisler, who last night took a Frankfurt audience by storm, is doubtless destined to occupy one of the first places among the piano virtuosos of modern times. At last again a pianist who with the bravura accomplishments of modern technique combines that refined soulfulness which gave to art the wings of romanticism. This singing and ringing poetry of interpretation, this effective treatment of musical lyric, this animation of the cold keyboard by the means of expression flowing from a rich inner life, they are the characteristics of an art which has in Mrs. Zeisler a most remarkable representative. At the same time the artist, whose soft, singing touch reminds us of the never to be forgotten playing of Clara Schumann, is, in point of mastery of the mechanism of our art, the peer of our modern keyboard acrobats. Tumultuous applause rewarded the artist, whom hereafter we hope to meet often in our concert halls.

["Kleine Presse," Frankfurt a M., November 16, 1894.]

*** It was probably more than the casual association of ideas which not only at the moment of her appearance on the stage, but again and again throughout her playing—made us think of the Duse! Not only her slender figure, her quick and sudden but ever graceful movements, the character of the profile and the somewhat languid drooping of the eyelids—even Mrs. Bloomfield-Zeisler's artistic peculiarities constantly suggest that great tragedienne. Her playing is fascinating and characteristic to the last degree, and still has no offensive sharpness; it is deeply passionate without ever becoming pathetic. Her grandly developed technique satisfies the highest demands on velocity, strength and endurance; this she proved in the third movement of the Rubinstein concerto, as well as in the "Erl-King," paraphrase. But she is equally at home in the field of the idyllic, the delicate and sweetened music, as was shown in Scarlatti's pastorale. The extraordinary artist was honored by extraordinary demonstrations of applause.

["Frankfurter Zeitung," November 15, 1894.]

The soloist of the evening was Mrs. Bloomfield-Zeisler. In Rubinstein's D minor concerto, which received a grand interpretation, she showed herself as an artist of splendid technique, beautiful, forceful tone and great musical intelligence and feeling. Remarkable fineness of touch was shown in the delicately whispered pastorale by Scarlatti, and in a graceful capriccio of the same master, which were followed by a wonderful rendition of Liszt's paraphrase of the "Erl King." Recalled again and again by the enthusiastic audience, Mrs. Zeisler added a nocturne by Godard by way of encore.

Materna.—Materna, who is singing Wagner's music at the Lamoureux concerts, has carried Paris by storm.

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PRESS COMMENTS.

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NEW YORK NEWS—"This made a scene long to be remembered."

THE MUSICAL COURIER—"This unique production stirred the large audience at times to tumultuous applause."

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THERE has been no lack of effective representations of "Lohengrin" in New York since Adolph Neuendorff gave the work its first hearing in America twenty-four years ago. The Italians have revealed it in its Italian garb, the Germans have performed the original version, and even English opera companies have included it in their repertoire. In most instances so appreciably lovely is the music and so attractively romantic the story into which the music is woven that the opera, like Shakespeare's "Hamlet," has never been known to fail of its impressiveness. That the quality of its numerous expositions has varied greatly will be readily conceived. Moreover, these have differed vastly from each other, according as the interpreters have been Italians or Germans.

As to tonal eloquence the Italian representations, in so far as the singers were concerned, have been far in advance of the achievements of the competing forces. Admirable as were many of the vocalists that were listened to under the régime of Mr. Edmund C. Stanton, they never made up in "Lohengrin" such a quartet as Max Strakosch gathered about his banner when Christine Nilsson, Annie Louise Cary, Italo Campanini and Romano Vannetti were in their golden prime. At the same time it must be conceded that even the best of the Italian performances were, in their entirety, more theatrical than convincing, although an exception is to be made in favor of Mme. Nilsson's "Elsa," in the artist's best epoch a lovely picture of ingenuous maidenhood, that for poetic charm and power to fascinate the beholder has not yet been approached.

The Germans, on the other hand, have invariably excelled the Italians in the faithful fulfilment of the dramatist's and composer's intentions. How much a German opera book of any type loses by translation into Italian can only be understood by persons equally familiar with both tongues, and the fact that really good librettos, like Boito's "Mefistofele" and "Otello," are quite as much damaged by a reversal of the process brings no consolation to the thoughtful. The German singers, hence, had from the start an advantage over their rivals; it is, too, a well-established fact that there are so few representatives of Italian song that do not subordinate dramatic significance and everything else to the production and exhibition of beautiful tone that one can almost state that this tendency is inherent to the modern Italian school. The exactly opposite inclination of German singers in general could not but redound to the advantage of the more characteristic Wagnerian music drama, and, although many of the most melodious numbers in "Lohengrin" have often gone for little when rendered by German artists, the dramatic side of the work has taken on an import never suggested by a purely lyric exhibition.

It has been reserved for the representations of the last twelve months at the Metropolitan Opera House to come as near to a solution of the problem of reconciling German sincerity and sympathy with the matter in hand with the sensuous charm of Italian song as we can hope to see it accomplished, and probably the closest approximation to this desirable attainment was reached on Wednesday of last week, when "Lohengrin" had its first rendering this season. The principal performers concerned were M. Jean de Reszké, Signor Ancona, M. Plançon, Mme. Nordica and Signora Mantelli. This array of names was of good promise, and whatever reasonable expectation was harbored as to the outcome of the artists' joint exertions was met.

It was not indeed a difficult matter to discern flaws in the performance, and it would be easy to single out many a passage of the score as having been brought out, either through the medium of larger gifts of nature or of subtler art, with greater felicity. Viewed as a whole, withal, and taking into account its noble proportions in respect of the individual excellence of the protagonists, distinguished mainly by a happy blending of German genuineness with the sensuousness of Italian song and the right environment of theatrical pageantry, Wednesday's rendering of "Lohengrin" stands out as more admirable than any that lives in our memory.

How much of this tribute is due to M. Jean de Reszké's portrayal of "Lohengrin" will be understood by the reader that saw the Polish tenor in the rôle last season, and almost as clearly by all persons that have kept in touch with musical matters through perusal of THE MUSICAL

COURIER. It appears somewhat irrational, after describing a representation as symmetrical and faultless, to mention certain persons and episodes as salient or characteristic, and yet—it was Heine that said that there was no equality even among the stars in the firmament—in the best balanced work there is always, in some direction, a lack of equilibrium. It is, too, rather monotonous to eternally chaunt the praises of M. Jean de Reszké, and still, what else can be done? His "Lohengrin," like his "Faust," and "Romeo," is a most poetic and picturesque presentation, carefully planned as to detail, and carried forward with the surety of the practiced and conscientious artist.

In an effort of this sort nothing can be and nothing is left to chance; the acme of the comedian's art, however, is, while its illusion is produced, the complete effacement of anything denoting the mechanism of preparation. And in the attainment of the finest results, lyric and histrionic, without, apparently, the slightest endeavor, as well as in the thorough equilibration of tone, word, facial expression and action, and the supreme and unartificial elegance of his delineations lies the explanation of M. de Reszké's greatness. His "Lohengrin" is quite equal to his Gounod heroes. It wins most applause in the farewell to the swan, in the love duet in Act III., and in the "racconto" and the leave-taking of "Elsa," but this is because Wagner has so willed it. One cannot gauge the proportions of a characterization by the rendering of a romance, and we shall pursue the attempt no further.

Mme. Nordica, who on Wednesday made her reappearance for the season and was greeted with great cordiality, presented an "Elsa" whose authority was vastly in advance of that revealed in the same rôle last winter. Of the beauty and vibrancy of this prima donna's voice, of her surety as a musician—how rare a combination this, actually!—and of her mastery of voice production and voice management, testimony was repeatedly offered a twelve-month ago, and although on Wednesday she was not vocally at her best, enough was done to prove that there was no falling off in the direction referred to. Last season, though, Mme. Nordica's limitations as an actress were frequently apparent; this year, we are glad to say, these have been forced in "Elsa" to where they are within sight at least of the vanishing point; she has freed herself in a great measure from what appeared to be self-consciousness, and in the strongest scenes of "Lohengrin" her broader art makes her climaxes most effective.

We should designate, in her portrayal, the first scene of anguish, while awaiting a champion, her prostration after the slaying of "Telramund," and, most striking of all, her leave-taking of "Lohengrin," which includes some measures that fell as a novelty upon the public ear, having been heretofore omitted, as the most impressive points of Mme. Nordica's work, but here again one feels that a thoughtful and consistent delineation is not to be described by fragments. That Mme. Nordica sings Wagner's music—and especially Wagner's forceful and unsentimental music—excellently is an ancient story. Her friends and admirers Wednesday sent her off the stage bending under a burden of flowers.

We have left ourselves little room for reference to the remainder of the cast and must be content to say that M. Plançon sang the music of the "King" with superb suavity, that Signor Ancona was a painstaking and efficient "Telramund," and that Signora Mantelli was as realistic an Italian "Ortruda" as we remember and particularly capable as a lyric interpreter of the rôle. Some transposition was resorted to in the long duet at the outset of the second act, but it did not impair the eloquence—or lessen the tedium, for people's tastes will differ—of the number. Signor Abramoff was the "Herald" and not at all in good voice. The chorus was in passable form, but is capable of much better work than it did. Signor Mancinelli conducted, and brought out capably the reverential feeling and harmonic delicacy of the "Vorspiel;" in the buoyant and brilliant prelude to the third act he was somewhat precipitate as to time, and more than once during the evening he allowed the orchestra undue dynamic preponderance.

Friday evening "Rigoletto" had its initial performance, with M. Maurel as "Rigoletto," Signor Russitano as "Il Duca," Signor Castelmarsy as "Sparafucile," Mme. Melba as "Gilda" and Mme. Scalchi as "Maddalena." An overflowing audience was in attendance, largely brought together, it is safe to affirm, by the appearance of M. Maurel; for "Rigoletto," despite its undeniable force as a drama, its many tuneful numbers, and its quartet, that will endure as long as the "William Tell" trio, the "benediction of the swords" in "The Huguenots," and the prison scene in "Il Trovatore," lost its drawing power years ago. The emergence of a new tenor, in the person of Signor Russitano, was another element of interest, and it was remembered that Mme. Melba's singing in "Rigoletto" last year was one of the winter's most brilliant incidents. But, after all, M. Maurel's "Rigoletto" was the thing that summoned the throng.

M. Maurel acted and sang the rôle as any experienced looker-on at the first performance of "Otello" might have foreseen. The French baritone's picture of the buffoon could not well be excelled in consistency, in variety of accent, ranging from the tender admonitions of the fond

father to the demoniac fury of the avenger, in nicety of proportions and in wealth of detail. Nothing more realistic and at the same time more artistically borne out can be conceived; as a dramatic representation it was beyond compare. The third act of the opera was especially fine, the scene with the courtiers, the meeting with the dishonored daughter and the tremendous outburst of fury at the close of the act compelling the tribute of sustained attention, and at the climax the homage of thunderous applause. Equally vivid was the close of the last act, when the horror-stricken jester looks upon the face of his murdered child and falls back aghast, with the curse of "Monterone" once more rising to his lips. Withal, the portrayal fell short of its possible impressiveness.

Artists much inferior to M. Maurel have made as much of "Rigoletto" as he does, and performers that had little of his remarkable fitness for the stage, of his vast experience, and of his skill in the "composition" of a stage personage, have made more of the rôle. It is in truth a singing as well as an acting rôle—perhaps more of an acting rôle, indeed—and the quality of M. Maurel's voice is no longer such as to endow vocal measures with either tonal beauty or tonal eloquence. We do not seek to imply for a moment that the French baritone is not a master of the singer's art as well as an unsurpassable comedian. As a proverb in his own tongue frames it, however, "Where there is nothing the king loses his rights."

M. Maurel's tones are wanting neither in volume nor in accuracy of pitch, but they are dull, unvibrant, devitalized, so to say, to an extraordinary degree when it is borne in mind that the singer is but a middle aged man and in splendid physical condition. All the vocalist's art appears impotent to change their one, dusky hue, and wherever an effect could be wrought by a modification of timbre it is missed, unless attained by some other method. M. Maurel, as noted already, has such a command of the histrionic art as to present a "Rigoletto" whose gentle and tragic moods are alike magnetic and alternately touching and stirring; it cannot be conceded with justice that his voice imparts to Verdi's music the charm and vigor the strains can be endowed with by a singer fitly equipped by nature for the task.

The situation, of course, was completely reversed in respect of Mme. Melba. Her "Gilda" was a rather colorless delineation, but the prima donna's singing was superb. We can recall nothing more admirable than her "Caro nome," and it must be set down that while the interpretation of that well worn but still popular aria was a fine exemplar of technic, it was by no means devoid of feeling or expression. In the third act Mme. Melba sang quite as well as in act II, and her scene with M. Maurel did credit to her ambition and zeal as an actress.

We were agreeably disappointed in Signor Russitano. Passable tenors, even, are nowadays rare birds, and the tidings that an unknown performer is to try his wings in flights that prove disastrous nine times in every ten, is viewed habitually as a suggestion to the spectator to arm himself with patience if not with fortitude. Neither of these virtues was called into play by Signor Russitano's work. Friday's representative of "Il Duca" is not an individual of heroic presence; though he is not exactly ill at ease on the stage his demeanor shows that he has slight familiarity with the optics of the theatre that make the bearing and gestures of every day life look infinitesimally small if not absolutely ridiculous, and there was no revelation in his performance of the artistic temperament. Signor Russitano, however, has an excellent tenor voice of the right quality; it is a fairly even voice too, the upper tones being the best, and true and flexible into the bargain.

We thought more of "La donna è mobile" as a medium for the revelation of Signor Russitano's powers than of the tenor's interpretation of it. This was deficient in freedom and elegance of delivery, but the tune rang out notwithstanding, and the audience insisted upon having it over thrice. Signor Russitano sang his measures in the quartet splendidly; a more telling rendering of this number than was furnished by Mmes. Melba and Scalchi, M. Maurel and Signor Russitano could not be wished for.

Mme. Scalchi, who was cast for "Maddalena," was in her wonted good form, and had the usual cordial reception. She has sung so little this season that her appearances threaten to take the shape of an annual exhibition of holy relics, and their influence upon the public seems to grow accordingly. M. Castelmarsy was an exceptionally striking "Sparafucile." The minor parts were all in competent hands; the chorus was up to its task; the orchestra made light of the simple accompaniments, and the scenic costume of the opera was satisfactory. Signor Bevigiani conducted.

Saturday was a somewhat notable day in the annals of the Metropolitan Opera House, for two performances, each of which enlisted the services of several artists "di cartello" occupied the stage during the afternoon and evening respectively. In the afternoon "Carmen" was represented, and in the evening "Aida" was the attraction. The cast of "Carmen" was, except as to the rôle of "Micaëla," which was allotted once more to Mme. Emma Eames, identical with that noticed earlier in the season. M. Jean de Reszké furnished the same romantic and im-

passioned picture of "José" as before; M. Edouard de Reszké was again, as "Escamillo," more nimble of voice and foot than one would suspect he could be. Mlle. de Lussan was the "Carmen" made familiar of late—lively and intelligent, denoting cleverness as a songstress, and, unfortunately, failing at every point to carry a conviction of her sincerity into the souls of the spectators.

One cannot truthfully say that Mlle. de Lussan mars the ensemble of "Carmen," but she is certainly incapable of lifting the heroine of Mérimée's story and Bizet's score into the prominence that she occupies in both—a prominence made particularly striking last winter by Mme. Calvé's remarkable and much acclaimed portrayal of the personage. Mme. Eames sang the pretty music assigned to "Micaëla" with feeling and good taste, and imparted to her work the invaluable influence of a charming presence. The air in Act III. was encored, this tribute of admiration being the heartiest called forth by the performance, which as a whole was not very inspiring.

There was far more enthusiasm Saturday evening, when "Aida" was given, with the reduced tariff of admission and seats in force for the first time. The Metropolitan was filled to overflowing, and Signor Tamagno's "ad captandum" singing and superb voice, as also the admirable tones and artistic and dramatic delivery of Signora Mantilla—the "Amneris," as week before last—elicited enthusiastic applause. Mme. Drog was "Aida" and contributed the same conventional but not ineffective personation already commented upon in this place. The remainder of the cast, if not the same in respect to the interpreters of "Amonasro" and "Ramfis," was quite as strong as week before last, for Signor Ancona did as well as Signor Bensaude, and M. Plançon was an adequate substitute for M. Edouard de Reszké.

The immense audience was wholly different in quality—to use a somewhat snobbish term, but one that is too accurate to be set aside where precision of statement is desired—from that in attendance on the regular nights, and it was most attentive and demonstrative. It is to be hoped that its character and proportions may remain unchanged in the future, for the success of these popular representations, aiming to make known the best artists at prices within the reach of people of moderate means, is conditioned upon their encouragement by musiclovers of this class, to the exclusion, practically, of the fashionables.

One cannot always, in the parlance of the stage, strike twelve, and in respect of the performance of "Mignon" Monday, the hour and minute hands were as remote from the apex of the dial as they well could be. Everything went wrong on that ill-starred evening. The new tenor began his task unsatisfactorily, and wound up the proceedings in a condition of hoarseness that menaced to bring the opera to a conclusion with the climax of the third act. The new soprano made an uncertain impression at best, her occasional flashes of brilliancy being too infrequent to dispel the murky cloud that overhung the representation. The "coloratur" did not prove to be a "coloratur" at all, and was, moreover, somewhat unfamiliar with her music. And of course the stage manager helped to unsettle matters, and turned the fire scene into a ridiculous exhibition, that brought down the curtain to an accompaniment of unrestrained hilarity. It was an off night, clearly—the first beheld since the season was entered upon, upward of three weeks ago.

It was doubly unfortunate that "Mignon" should have come up for performance under such cheerless circumstances. The opera by which M. Ambrose Thomas is most widely known is so palpably artificial, so aggressively meretricious, that nothing but a spirited and brilliant rendering can save it from contempt. "Non conosci quel suol" has been done to death, but a lovely voice and an expressive delivery are still potent to make it endurable. The "Styrienne" is only effective through the songstress' by-play, but a clever actress and vocalist can win applause through its measures. The polonaise is literally threadbare; virtuosity, however, can endow it with a sparkle that still dazzles the eye. In none of these numbers, withal, nor in the pretty concerted bits in Act I., nor in the florid measures of Act II., nor in the tuneful romance for tenor in Act IV. is there beauty or strength in sufficient proportions to reveal themselves through the medium of an ordinary exposition.

Then, too, one cannot help recalling the early performances of "Mignon," that conjured up its possibilities with a vividness we are not likely to again behold. Mme. Christine Nilsson was "Mignon," Miss Cary "Federico," M. Capoul "Guglielmo," and Miss Kellogg "Filina." The first interpreters of a work may be forgotten, however capable, if the substance of the work is of such worth as to be distinct from the effects of the performers. Where everything depends upon the interpreters, an inadequate rendering, showing the achievement in all its nakedness, constrains one to recall, with a sigh of regret, the glories of the past.

The artists engaged in Monday's exposition of "Mignon" were Mlle. Mira Heller, Mmes. Scalchi and Nordica, Signor Nouvelli, M. Plançon and Signori Carbone, De Vaschetti and Viviani. We deem it advisable to suspend judgment upon Mlle. Heller, who was an intelligent and at

times a rather dramatic "Mignon," but whose illuminative powers as a vocalist were more fitful than steady. In person, Mlle. Heller is prepossessing, though her plumpness of form accords ill with a young and comely face. Her voice is a mezza soprano, even and of pleasant quality; in this artist's impassioned singing it was broad and vibrant in "mezzo voce" passages, and indeed, when no effort was made to send forth a full volume, it had little or no resonance.

With due allowance for the nervousness incidental to a début, bearing in mind the fact that Mlle. Heller was schooled by Mme. Pauline Lucca, once a prima donna of marvelous vocal gifts and temperament, but the very opposite of what a singing teacher should be, we incline to the belief that Mlle. Heller has not acquired the complete use of the organ that nature has endowed her with. Her work grew more authoritative as the evening progressed, and she was best, both as songstress and actress, in Act IV. We should not be surprised if Mlle. Heller proved a useful accession to the company; she will certainly not take the place of either Mme. Melba or Mme. Eames.

Signor Nouvelli—"Guglielmo"—was a painful disappointment. He disclosed from the first a dull tenor voice and a ligneous personality, and when Act IV. was reached hoarseness had fastened upon him to the extent of making his final utterances almost inaudible. To offset this distressing feature of the evening the audience had to look to M. Plançon, whose "Lotario" was really the only performance that, with Mme. Scalchi's, was up to the standard of the opera house. Mme. Scalchi sang the gavot in Act III. with her usual daintiness, and the number was encored.

As for Nordica, she was not at her ease as "Filina." It was somewhat of a surprise that she should have accepted the rôle, which is quite unsuited to a "prima donna drammatica;" but Mme. Nordica is an ambitious woman and the music was not absolutely unfamiliar to her either, so that she determined to take the plunge. It was not productive of tonic results, for Mme. Nordica was uncertain in the concerted music in Act I., particularly uncomfortable in the toilet scene of Act II., and only passable in the polonaise, part of which she had to repeat. As Mme. Nordica has of late devoted herself so successfully to dramatic singing, she cannot be expected to alternate the breadth of style and intensity of feeling of a "prima donna drammatica" with the range of tone, the flexibility and the glitter of a "coloratur."

Whether she has done wisely to set aside the less trying ornate measures to which she inclined in the past, and equip herself for the tasks of a Sucher and a Materna, the near future will show. In the two representations in which she has lately been concerned there were indications that her voice has suffered from forcing. Bayreuth may be the source whence flows the pure stream of dramatic tradition as to the Wagner repertoire, but the evidence of its influence for good upon the art of song is still awaited.

In "Mignon," Monday, Signor Carbone was an excellent "Laerte." Signor Bevignani conducted, and not always considerably. The arrangements for the immediate future are: To-night, "Faust;" Friday, "Lohengrin;" Saturday matinée, "Otello;" Saturday evening, "Lucia;" Monday, December 17, "Elaine," and the week following, "Falstaff."

Brahms' Folk Songs.—A friend of Brahms corrects the impression that the composer claims any originality for his new German folk songs. He simply selected the melodies and provided them with accompaniments.

Saint-Saëns.—M. Saint-Saëns, before embarking for Egypt, where he intends to pass the winter and complete his "Brunnhilde," stayed a few days at Toulouse to superintend the rehearsals of his opera, "Proserpine."

In Memoriam.—In memory of Peter Tchaikowski, who died about a year ago, the musical societies of St. Petersburg, Moscow, Kiev and Odessa have planned a series of symphonic concerts, the programs of which are to be made up entirely of this composer's works. In consequence of the national mourning in Russia, the concerts had to be postponed.

Nordica Goes to New Haven.—Mme. Nordica has decided to keep her engagement with the New Haven Gounod Society for December 18. When she agreed to the date she was in Europe, where it was impossible to confer with her operatic managers. She knew it was not customary to have grand opera in New York Tuesday nights. She supposed, therefore, that there would be no doubt that her Tuesday nights would be open.

The London Orchestra.—The scheme for a permanent London orchestra has proved a popular success. The prospectus appeared this week. "The London Symphony Orchestra Company, limited, capital £25,000, in 5,000 shares of £5 each." Daniel Mayer is the managing director, and he is reinforced by Carl Meyer, Victor Rubens and Alexander Siemens. Mr. Henschel will be the general conductor and the band is to number eighty members, and will be formed of resident players, principally from the present London Symphony Orchestra.

Boston Musical Notes.

MISS HELEN HOOD has just completed a trio for violin, violoncello and piano, which is the first one composed by an American woman. This trio was given a hearing last week in Miss Lillian Shattuck's studio, Pierce Building, Copley square, Miss Shattuck playing the violin, Miss Laura Webster the violoncello and Miss Hood the piano. Those who heard it speak in praise of the work Miss Hood has accomplished. The music will soon be published.

The O. Ditson Company will publish early in January "The Prodigal Son," an oratorio by Benjamin C. Blodgett, professor of music at Smith College, Northampton, Mass. The oratorio will be given by the Worcester County Association, or the Springfield Association, possibly by both societies.

Arthur P. Schmidt has just published "The Life of Man," oratorio for solo voices, chorus and orchestra, by J. C. D. Parker, which was written for the Handel and Haydn Society, and announced to be performed by them next Easter Sunday, April 14. This is the third important choral work written by Mr. Parker for this society. Mr. Schmidt is also the publisher of Margaret Ruthven Lang's "Five Norman Songs."

The B. F. Wood Music Company has the American rights for Stavenhagen's music, they being the agents of Ries & Erler, of Berlin, who publish all of Stavenhagen's compositions. They are also agents in this country of M. Krämer, of Vienna. Mr. Krämer in sending the manuscript of Czibulka's last composition, said in a letter dated November 1, "An Dich! Poor Czibulka died four days ago (October 27). He himself gave me the manuscript two days before his death (by apoplexy) with the words, 'There, I give you the best I ever have written since my "Stephanie Gavotte."'"

Mr. Emil Tiferro at a recent concert sang selections from Schubert, Schumann, Hollaender and Rubinstein. He is a comparatively new comer in Boston, but a tenor is always warmly welcomed.

Mr. Eliot Hubbard, tenor, studied with Sbriglia, and is often heard in concerts. He recently sang at a musical given at a private residence, one of his songs being "La Vie," by E. Nevin, a song of which Mr. Hubbard speaks in terms of the highest praise.

The Mendelssohn Quartet has just been reorganized with the following vocalists: Madame Marie Foster and S. Elizabeth Austin, sopranos; Anna C. Burt and Edith Mae Ladd, altos.

Forty thousand copies of "Tabasco March," by G. W. Chadwick, have been sold.

The fourth of Miss Orvis' concerts for young people was given at Chickering Hall this afternoon.

Announcements of the Handel and Haydn Society for its eightieth season are: December 28 and December 29, "The Messiah;" February 3, "Israel in Egypt;" April 12, Good Friday, "Bach's Passion Music;" April 14, Easter, "The Life of Man;" Easter oratorio, composed by Mr. J. C. D. Parker for the society. The list of solo singers as far as made up is as follows: "The Messiah," December 28—Mrs. Elene Eaton, Miss Mary Louise Clary, Charles A. Knorr, Watkin Mills. "The Messiah," December 29—Mrs. Kileski Bradbury, Mrs. Ada May Benzing, Frederick A. Mandeville, Watkin Mills. "Israel in Egypt," February 3—Myron W. Whitney, Myron W. Whitney, Jr. "Saint Matthew Passion," April 12—Mrs. Jennie Patrick-Walker, Miss Marguerite Hall, William H. Rieger, Carl E. Dufft, Ericsson F. Bushnell. "The Life of Man," April 14—Miss Elizabeth Hamlin, Ben Davies.

Miss Ellen D. Barret, who for several years had charge of the vocal department of the Carlyle Petersilea Academy of Music, died suddenly last Tuesday.

Miss Etta Parker, contralto, will give a concert at Chickering Hall Monday afternoon, and will sing three songs of her own composition—Browning's "Pippa's Song," Emily Dickinson's "Have You a Brook in Your Little Heart?" and "The Song My Paddle Sings."

Cincinnati Concerts.—Mr. Frank Nicholson will be tendered a benefit concert Thursday evening at Knabe Hall Cincinnati. The participants will be: Miss Amanda Schrover, Mr. H. C. Lerch, Miss Flora McIvor, Miss Josie Edna Mulrean, Miss Anna Wright, T. Willard Birmingham, Mr. John Renkle, Miss Agnes Morrill, Miss R. Rhode, Mr. Alex. Huston, Masters Sultzer and Frank.

Edgar M. Cawley.—Mr. Edgar M. Cawley, who will go abroad to complete his musical education, and who has been a pupil of Mr. Frédéric Shalier Evans, at the Cincinnati Conservatory of Music, recently had a benefit concert given him at Knabe Hall. He was assisted by Mr. G. Morgan Stricklett, tenor.

CONCERT PIANIST.—Superior solo singer, teacher of ten years' experience in prominent schools, desires to hear of good opening for now or next fall. Gentleman of culture; conversant with the English, French and German languages; thirty-two years of age; Protestant; highest references and testimonials. Address G. H. W., P. O. Box 639, New York City. Customary commission offered for information of vacancy resulting in engagement.

In the Concert World.

MONDAY of last week the first of Albert Morris Bagby's "Morning Musicales" for this season took place at the Hotel Waldorf. The ball room, as on former occasions, was crowded to overflowing with the monde of the smartest. Mme. Libia Drog and Signor Ancona, from the opera, sang; Miss Martina Johnstone played the violin, and Mr. Orton Bradley furnished an opening piano solo and the accompaniments.

It was a delightful concert. Mme. Drog sang Tessarin's "Sognai," and a song of Pissutti's, "Libro Santo," with violin obbligato. The singer was in the mood to please, and readily accepted her encore to the first number. Sig. Ancona was in superb voice and sang nobly the prologue to "Pagliacci," Bemberg's "Chant Arabe," and for encore the "Toreador" song with splendid fire and dash. It's a noticeable fact that these artists of the opera of a rank with Sig. Ancona seem to sing better away from the glamour of the stage than when upon it. Vocally last season Calvé was never heard to the same advantage at the Metropolitan as at the few private musicales where she gave her services. It may be the absence of contrast; more probably the relief from the strain of dramatic action, but certain it seems that, to estimate the merits of a voice pure and simple, the private concert room affords the most flattering opportunity for the artist. Sig. Ancona had this largely feminine audience literally as well as virtually at his feet, and the incense of violets and flattering murmurs so unusually close to his nostrils and ears seemed to stimulate him to superlative effort.

Miss Martina Johnstone played with grace and spirit a Wieniawski "Ballade et Polonaise." She has a warm, sympathetic tone and always finds favor with an audience.

On Monday afternoon at Hardman Hall Mr. Robert H. Hatch gave his eighth annual elocutionary recital in New York, assisted by Mrs. J. H. McKinley at the piano; Mr. J. H. McKinley, tenor, and Mr. Carl Dufft, erstwhile basso cantante, now billed "baritone." As discovered in other seasons, Mr. Hatch gives a good recitation and can hold the interest of an audience. He does best in mono-recitations, his voice not lending itself to sufficient variety for the impersonation of a number of characters.

For this reason the "Winning Cup Race" was his best number, although his audience laughed moderately over the "Washington Swagger Coterie," where a variety of male and female personages talked almost inseparably alike.

Mr. McKinley sang Flegler's "Stances," Foote's "Laughing Seas" and a charming song of Huntington Woodman, "Violet," all with sentiment and good taste. Two songs of Rubinstein and Rossini's "Pro Peccatis" were given with admirable feeling and sonority by Mr. Dufft. A piano solo, Moszkowski's "Etincelle," was played by Mrs. McKinley as an opening number.

The second concert of the season by the Maud Powell String quartet was given at Chamber Music Hall on Tuesday evening, with the assistance of Mr. Henry Holden Huss, pianist. The program consisted of Dvorák's quartet in C major, sonata, op. 36, of Grieg, for piano and cello, and the Beethoven quartet No. 1 in F major. The hall was thronged and the enthusiasm and applause fairly unbounded. Maud Powell is a deservedly popular young woman, and as a solo violinist takes, even when measured by skilled male artists of native growth, an exceptional rank. Her finish, however, and beauty of tone color have thus far not diffused themselves throughout the quartet. They phrase unanimously and play with precision and vigor—a great deal of vigor, which sometimes borders on crudity—but they are lacking in delicacy and shade. Later, when they have had more practice in approaching the level of their first violin, this should become an excellent quartet. At present, however, some of the leader's best effects are swallowed up in the unsympathetic obtrusion of her co-musicians.

The two last movements of the Dvorák quartet, "Allegro" and "Vivace" went best because of their spirit and dash, and indeed were technically excellent. The quartet plays with commendable firmness.

Mr. Henry Holden Huss played with Mr. Paul Miersch the Grieg sonata, of which the second movement with its sighing sobbing melody calls for so much sentiment and grace in performance. This charming "andante molto tranquillo" went dryly, and indeed while the entire "sonata" had some good moments on the part of both players the sympathetic spots were not predominant. Each man seemed to know his own share of the music, but did not know quite so well how to get along with his neighbor. More rehearsal was obviously needed.

An evening of "Pantomimic Readings," in which music played the principal part, was given on Tuesday by Miss Clementine Smedley, at the studio of Mr. Albert Thies, Carnegie Hall. The tenor himself sang among other numbers the "Du bist wie eine Blume" of Schumann—the first and real "Du bist"—with the truest feeling and purest artistic finish. Albert Thies sings delightfully, and it has always been contended by this concert goer that as a singer of songs he occupies a marked position. Miss G. Blackman, soprano, Miss C. S. Beach, violinist, and Miss

Maud Kapral, a small maiden pianist, of about ten, contributed some agreeable numbers. The child pianist, a pupil of Miss Smedley, played Godard's "Second Waltz" surprisingly well, although she had to contend with the difficulty of a cinder in her eye.

The American Concert Company, composed of Miss Lucia Nola, soprano; Miss Bertha Webb, violinist; Miss Celia Schiller, pianist; Mr. William R. Squire, tenor; Mr. Adolf Dahm-Petersen, baritone; Miss Julia Levey, accompanist, gave a concert on Tuesday evening at Madison Hall, Madison avenue and 125th street. This concert company, lately sprung up, owes its inception to Miss Lucia Nola, who is a very ambitious and hard working soprano. Her voice is ample and agreeable, and as she has secured capable assistance, there would seem enough room for the combination to make a success. The program was lengthy but well selected, and was in general smoothly given.

The most representative audience, musically speaking, of the week gathered at Chamber Music Hall on Wednesday afternoon to the Ethelbert-Nevin recital. They mustered so many scores strong that after the body and gallery of the hall both had been packed by standees the overflow had to take room in the hallways. They were here from the young woman who thumbs "Narcissus" to the educated musician who delights in the skill and grace with which Nevin has adapted the modern French mantle and expressed himself in his songs. They came for Nevin, and they got their Nevin "full measure and running over" to a surety. But as the young composer is at his very best when at Nevin, playing his own works charmingly, there was none too much of the individuality, and it was altogether one of the most delightful concerts in light and aerial vein heard in a long time in New York.

Two études in form of "Romance" and "Scherzo" opened the program. The "Romance" has a Lisztian flavor, a singable melody set to a flowing left hand accompaniment, which Mr. Nevin played well. His left hand seems in better training than his right, as was emphasized later in Chaminade's "Lysonjera," where the theme in allegro is given to the left hand, and was one of Mr. Nevin's clearest bits of playing. The second theme of the "Scherzo" recalled wonderfully the "Pretty Gitana" chorus from "Maritana" in a new embroidered harmonic dress. Of course this was amusing, it being about as likely that Wallace should furnish an inspiration to Mr. Nevin as that Tchaikowsky should borrow a suggestion from "The Low-backed Car." Yet take the march movement of the "Sixth Symphony," and Peggy's tune appears note for note in the first phrases, with only altered rhythm. Harry Pepper unearthed Peggy's tune at his ballad concerts a season or two ago, so that it remains fresh in the public ear, and seemed to pop up again in the Sixth Symphony.

As before said, Mr. Nevin played his own works well, his left hand in particular doing clean-cut service. When it came to Chopin the story was different. The Mazurka C sharp minor was hard and graceless. Of course the Pachmann association helped out the disappointment, but it was a surprise that the morceau lost its delicate sparkle in hands like Nevin's. The F minor fantasia did not retrieve matters. The first movement was dry and much too fast, and the natural accent more than once strangely misplaced. Later, technique and phrasing alike became uncertain, and Mr. Nevin was obviously nervous. When the "Largo" was reached, however, he was in better form, and played it and the finale acceptably. The unexpected fact with Mr. Nevin was that, outside his own works, sympathy, grace, sentiment and his accustomed finesse seemed to forsake him and he became dully automatic. Again, in the Liszt "Liebestraum" he killed the spirit by a tempo too fast, and the tone was still further without a particle of lingering charm.

A group of his own short pieces was delightful; a "Harlequin," modeled on Schumann; a "Love Song," "Song of the Brook" and "In Arcady," the latter divided into four short numbers, of which the "Shepherd's Tale," a bit of garrulity within the compass of two octaves in its first part, was originally clever. Mr. Nevin won unstinted applause, and when for the Rubinstein "Barcarolle" he substituted his own "Narcissus" the house came to his feet.

Mrs. Julie L. Wyman sang with her usual feeling and fine warmth of tone a group of Nevin songs, of which the "Rappelle-Toi?" "Dites-Moi?" and "La Vie," were most charming. The latter is a setting of the famous Beranger lines, "La vie est vaine, un peu d'amour," &c., now popularized by "Triby." In English Mrs. Wyman's pronunciation is against her. Where is the euphonious "of" which she can turn so musically in a foreign tongue? For encore she gave Nevin's "Oh, that We Two Were Mating," and the mellowness of her tone in medium register would suggest that by nature she belongs to the contraltos. She sang the low measures beautifully, although after her preceding high ones they had rather the effect of ventriloquism.

On Wednesday evening the Orpheus Society, Arthur Mees, conductor, gave its first concert of the season at Madison Square Garden Concert Hall, assisted by Miss Bertha Harmon, soprano, and a string orchestra of a dozen pieces. Mr. Albert Greenhalgh presided efficiently at the piano.

Mr. Arthur Mees is always sure to furnish a good program, including, as a rule, some number more elaborate than ordinarily put forward by kindred choral societies. This time it was Templeton Strong's dramatic chorus of the "Haunted Mill" with string orchestra and incidental soprano solo. As it was the most ambitious it was also the most successful work on the part of the singers, who present this season an excellent body of tone. The balance is equal and the bass section should be specially commended for its musical as well as sonorous quality. The "Jabberwocky" chorus, music set by Chadwick to words from Lewis Carroll's "Alice Through the Looking-glass," was effective and went well, while Werner's "Song of Harold Harfager" had to be repeated.

Mr. Mees conducted spiritedly, and in the case of the little string band managed to draw some capital effects in Pierne's "Serenade," Grieg's "In Spring," the forever enconable "Loin du Bal" and other numbers. With his chorus Mr. Mees manages to exact precision, a clear, clean cut phrasing, without any of the spasmodic jerk, the positive guillotining of tone which finds favor with some conductors. The Orpheus Society sings with smooth accuracy and has no galvanic effects.

Miss Bertha Harmon, who was well received, sang, among other numbers, the charming "Madrigal" of Victor Harris with much taste. She has a voice sweet and full in the upper register, but which loses resonance as she descends and in a mezza voce condition hardly travels beyond the footlights. Her solo work with the chorus was very well done.

The chorus won immense applause. So did Miss Harmon. And the house that turned out was an extremely large and fashionable one.

On Thursday morning at 11 Mr. Barend van Gerbig gave a Schumann piano recital in the ball room of the Hotel Waldorf to a good-sized audience. Mrs. Julie L. Wyman and Mr. Francis Fisher Powers assisted with some songs, accompanied by Victor Harris. Mr. Van Gerbig played the "Papillons," Nos. 2, 4 and 5 of the "Kreisleriana," the No. 8 "Novelette" and, by request, the "Faschingschwank" and the two short pieces, "Aufschwung" and "Warum." Mr. Van Gerbig is a Scandinavian, if we mistake not, and was first heard here in public three seasons ago, when he failed to create any emotional response in his audience, while at the same time leaving an impression of confirmed technical ability. He has not very much altered, and the apathy of his audience the other morning was strong enough to communicate itself to the player and evidently did deter him from doing himself full justice for a time. He warmed up, however, in the "Faschingschwank," which was well interpreted. Mr. Van Gerbig's chord playing is excellent, and a work like the "Faschingschwank" finds him at better advantage than compositions of fluency or sentimental grace. It brought him warm applause, which was cordially deserved.

Mrs. Wyman, who apologized at the beginning for not feeling in the best voice, nevertheless sang as usual, delightfully. For songs of Chaminade and Tchaikowsky she substituted the less difficult ones of Nevin, "La Vie" and "The Merry, Merry Lark." She is indeed a charming artist and her return to New York is thrice welcome to lovers of pure lyric art.

Max Spicker's "Erinnerung" and Victor Harris' "Nachtlied" were sung by Mr. F. F. Powers. The "Erinnerung" is a battle horse for Mr. Powers, bringing out his splendid tonal volume in full power, and again giving opportunity for that delightful mezza voce which he uses with such excellent art. It has a perfect calling quality. As a song Victor Harris' "Nachtlied," with its brilliant accompaniment, calls only for admiration, and Mr. Powers sang it exquisitely.

Mrs. Anna Spanuth, a new mezzo-soprano, gave a concert on Friday evening at Steinway Hall, assisted by Xaver Scharwenka, pianist, and Anton Hegner, cellist. Mrs. Spanuth ran a large risk of self obliteration in the choice of her assistants, who certainly furnished the strong meat of the program. Nevertheless the lady was received with great warmth, which she quite duly earned. She sang songs of Franz, Rubinstein, Scharwenka and Schubert in a large, pure and even voice, which showed a pretty and tender coloring in Schubert's "Du bist die ruh." Scharwenka, like the true inward Schumann scholar that he is, acquitted himself nobly in the "Carnaval," and in the D minor sonata of Rubinstein for piano and cello both he and Mr. Hegner were on equal artistic terms. It was admirably played. Mr. Hegner played three solo compositions of his own for the first time—"Longing," "Gavot" and "à la Tarantella"—and Scharwenka closed the program with Liszt's "Rossignol" and a "Valse" and "Spanish Serenade" of his own. There was a large audience and much enthusiasm. Mr. Herman Wetzler accompanied.

The New York Trio Club, an organization just formed, gave its initial concert also on Friday evening at the New York College of Music hall, assisted by Mr. Albert G. Thies, tenor. Paolo Gallico, pianist; Jan Koert, violin, and H. Kronold, cello, compose the trio, which in its new and special field may be looked forward to as accomplishing much interesting work with success. There is plenty for

a "trio" par excellence to accomplish in New York, and the personnel of this one just formed is very promising. Mr. Gallico, who is known as an intelligent musician and pianist, has also gone into the composing field, and has a strong gift for improvisation. Messrs. Koert and Kronold have both old, capable records. Waldemar Bargiel's trio in F major, op. 6, was the trio number, and disclosed an already smooth and effective ensemble. The last movement, "Allegro con fuoco," went with fire and dash. Mr. Gallico and Mr. Koert also played the "Kreutzer Sonata" in quite brilliant style.

Mr. Conrad Behrens gave a concert on Saturday evening at Chamber Music Hall, assisted by his pupils, Miss Marguerite Arcularius, Miss Hermine Hülsemann and Mr. Julius Schenck. Mr. Dirk Haagmans played some Grieg piano solos and Mr. Henri Haagmans a concert allegro of Popper for cello. The concert was a success, which was largely aided by the introduction of the autoharp, which was played with good effect by Mr. Aldis J. Gery. Two solos arranged by Mr. John Cheshire—Schumann's "Traumerei" and "The Evening Star" song from "Tannhäuser" went well on this instrument, which has a tone of remarkable penetration. It pleased the audience immensely, who insisted upon an encore, and got it. The entire program of the concert was good.

When an operatic artist lifts up his or her voice in domestic environment how unusually brilliant it sounds! Lucille Hill, who is staying up on West End avenue with her friend Mrs. Alfred Kayne (Attalie Claire), trolled out a few bars of the memorable "Selva Opece" in "Tell"—which she wasn't able to sing and which Drog forgot—between the sips of her tea at 5 o'clock the other afternoon, and if it is going to carry from the stage, as it suggests, she is bound to make a big hit at the Metropolitan. Her speaking voice is rather hard and unmusical, making a strong contrast. But she is temperamentally what one would call an extremely jolly good fellow. All her exercise, all her riding—and she rides in the Park a great deal—won't restrain her embonpoint, or what the Philadelphians called her "unromantic fatness." She takes it good naturedly, and says if she can't reduce the fatness without reducing the voice she'll keep the voice at costly sacrifice of outline.

She bubbles over with animal spirits, and, indeed, on the same day she was seen last week made a strong contrast to Zelle de Lussan, who returned from Philadelphia depressed. This effort to combat the Calvé precedent is trying de Lussan sorely, and, she feels, unfairly. Her handicap was too heavy. At home she is a really beautiful girl, a youthful Patti, with more warmth of natural coloring and the frankest, most cordial and intelligent of manner. It is pretty hard on de Lussan, especially after England's Queen, had more or less petted her and fêted her, after London had given its unqualifiedly flattering verdict to her "Carmen."

Milan.—"Manon," by Massenet, created a furore at the "Internazionale," Milan.

The "Trovatore," who heard the band of the "Fourth Infantry discourse the German Emperor's "Song to Aegir," gives his impressions on the work in the following lines:

Recipe: piglia un pizzico
Di buona Marsigliese,
Un po' di Flauto magico,
E un po' di bel Paese
Della cuccagna. Mescola
Sei gocce d'elisir
Borussia. Scuoti; assaggiato.
Avrai l'Inno ad Eghir.

Italy.—Another theatre has closed its doors in Italy. After two representations of "l'Ombre" and "La Serva Padrona," the management of the "Carignano," at Turin, closed and disappeared. Another enterprising manager has reopened the theatre with "Don Giovanni."

Leoncavallo has finished a ballet for the Imperial Opera House in Vienna. The subject is taken from "Reinecke Fuchs," by Göthe, and in several of the scenes an invisible chorus will be heard.

Mme. Stolzmann, the directress of the "Costanzi," in Rome, and the San Carlo, in Naples, has published the prospectus for the winter season. These are the members of the double company:

Soprani, Mmes. Emma Nevada, Menidoro, Cerne-Wulmann, Cesares, Bianchini, Morgantini, Ordioni, Orlandi, Bianca Barducci; mezzo soprani, Emma Steinbach, Bellinfante, Berti-Gecchini; tenors, MM. Beduschi, Grani, Giusto, Tomei, Sodi; baritones, Kaschmann, Sparapani, Gregoret, Angeli, Achilli; basses, Tamberlini, Ciccolini, Franceschini; premières danseuses di rango francese, Mmes. Bella, Danesi; dancer, Luigi. The musical directors are Lombardi and Acerbi. Repertory, among other works, "Otello," "Romeo e Giulietta," by Gounod; "Mefistofele," "Cristoforo Colombo," by M. Franchetti, and "Griselda," by Giulio Cottrau. As novelties, "Celleste," by Lamona and Biondi; "La Fornarina," by Collina, and "Corrado," by M. Marracino. A romantic ballet in eight tableaux, "Gretchen," by the dancer Danesi, music by Enrico Bernardi and Venanzi.

The season at Naples will open December 15, and that of Rome on December 26, both with "Otello."



BROOKLYN, December 10, 1894.

SOUSA and his band have been with us. They played Saturday at our big and seldom used rink, which if it could be cleaned a bit would be a good place for such concerts, and last night he was at the Columbia Theatre. His band is to rest during the holidays, for he has kept at work almost constantly since last winter. Of course there was the customary enthusiasm over the marches, and Mr. Sousa does write a very good march to march by. For concert purposes a few of us would prefer the "Kaiser" or "Huldigungs." His music gives innocent pleasure to a good many. Perhaps we do not take him seriously enough.

Did you ever try to reform a Philistine? If so you may have had the same kind of discouragement that I recently endured. There is a bright young man who ought to like music, but I fear he doesn't, although he thinks he does. On my earnest recommendation he went the other night to hear one of the big orchestras in a not too classical program, and came around to report the result.

"You liked it, didn't you?" I asked.

"We-e-ell, yes." He took a rather doubtful tone. "It was fine, I tell you, to see all those fiddle bows going together. It was just like a piece of machinery. But, darn it, why can't they play 'Comrades' or 'Sweet Marie,' or things with real music in them, that people can like and understand?"

And I fell a-wondering if there were others.

And that reminds me of a personal experience I had in the house of a distinguished judge in Washington—a man of learning and social consequence. Somebody told him that I played on the piano. I did, a little, tiny bit, then, and I played a little Schumann fragment or something of the sort, while he sat gravely by with a slow, approving nod. When I had finished he said:

"I like music with tunes, don't you? Now, there was a piece that used to be very popular here some time ago. Perhaps you recall it. If you do, I would like you to play it. It was a song called 'Shoo Fly.'"

Generally I am a pretty hard fainter, but I slid out of consciousness easy that time.

These people have the merit of perfect sincerity. They are not aware that they are trespassing on anybody's instincts, don't you know! They will go to Joseffy or to Paderewski or to Mr. Thallon, or any of those big people and ask just as innocently for tunes as they will go to an amateur. But imagine them doing that sort of thing to any other kind of an artist than a musical one!

Suppose one of these heathens were to go to Mr. Sargent or Mr. Millet and say, "Will you please paint me a picture of two little dogs fighting, like the one they gave away last month with the 'Weekly Shocker'?" Or suppose they said, "Oh, Mr. Irving, the company would so like to hear you recite 'Curfew Shall not Ring To-Night.'" What would they get? They ought to get six months. Yet they will gambol up to a big singer or player and say, "Now, you just must play Smith's March before you go, Mr. Rummel, and all the girls insist that you shall sing 'The Widow's Appeal for Her Son,' Mr. De Reszké. It's perfectly elegant!" Isn't it blood curdling?

Pretty Maud Powell played at Association Hall last Wednesday, both at the matinée and the evening performance. She is at the head of a quartet now. Smart girl! She knows that if she was attractive before, she must be twice as attractive with a background of horrid, ugly men. This is no reflection on Messrs. Joseph Kovarik, second violin; Franz Kaltenborn, viola, and Paul Miersch, cello. They are no more horrid or uglier than the rest of us, but what is the least worst of us compared to the women, bless 'em! Miss Powell has more than looks. She plays with a smooth, true hand; she has remarkable dexterity—this is one of the occasions when that word can be used in its true sense—and she has intelligence and expression. The quartet sounds a little new, and it will play with more authority and impulse in a few weeks. The program was brief, but enjoyable. It led off with Haydn, followed with Volkmann, Liszt, Victor Herbert and Grieg, Miss Powell herself taking Ries' "Gondoliera" for her solo. Miss Charlotte Maconda sang some operatic bits and English ballads with an easy confidence, and the accompaniments were played by Mr. Henry F. H. Benedict, under whose direction the concert was given. Mr. Benedict did his work with the bashfulness that is characteristic of him, though when he is once at the piano he gains confidence. The next concert in the Brooklyn Institute Course will occur on the night behind Christmas, when the Mendelssohn Glee Club will sing.

An Irish musical union has been organized in this city, and I believe I hear Mr. Victor Herbert asking where it is. Mr. W. H. Downes is the promotor of the union. He is afraid that Irish songs and music are becoming extinct, and he wants to save them. There will be a meeting to perfect the organization in Irving Hall to-morrow night. The society is to be called "The Boys and Girls of Erin," but it is not to have the juvenile character that would ordinarily be suggested by this name. Women who can sing well and men who can play on orchestral instruments or bagpipes are eligible for membership.

Mr. Abram Ray Tyler turned on the stops of the monster organ of the New York Avenue Methodist Church last Saturday afternoon and played in the twilight for an obliged and numerically considerable part of the public. It was his third recital. He was assisted by Mr. William H. Harper, tenor, and Mr. Carl Figue, pianist.

A series of musical and miscellaneous entertainments has been undertaken at the Bethesda, the People's Church, on Ralph avenue. These entertainments are called "national nights." The second of them, last Friday, was devoted to Irish songs and poetry.

The Bon Secours Club gave a musicale at the Pouch mansion, Tuesday night, for a charity. The big rooms of this house are rapidly coming into demand as concert halls.

Miss Nellie M. Duryea, a bright young music teacher, gave a well attended concert at Avon Hall Tuesday evening.

At the rehearsal of the Brooklyn Choral Society a few nights ago in the Polytechnic Institute the singers mustered nearly 350, and did such good work under the lead of Mr. Arthur Claassen that an excellent performance of "The Messiah" is looked for at the Academy of Music the 22d inst. After the rehearsal an informal concert was given, the numbers being sung and played by Mr. J. J. Carmody, tenor; Mr. C. A. Lundine, baritone; Mrs. Marie Rappold, soprano, and Mr. Carl Figue, pianist. For the public performance of the oratorio the directors have engaged Miss Effie Stewart, Mrs. Carl Alves, Mr. Davidson, Mr. Ericson Bushnell and a large orchestra.

The Choir Guild of the Long Island Diocese gave a good account of itself Wednesday night. Its third annual festival occurred at St. Luke's Church, and the edifice was filled to the doors. Nine choirs, aggregating over 200 men and boys, took part in the program, and the voices were supported by an orchestra of thirty pieces and an organ. Mr. J. E. Van Olinda, of St. Luke's Church, was precentor, and Mr. Charles S. Yerbury, of St. Bartholomew's, was at the organ. Mendelssohn's "Hymn of Praise" was sung with skill and spirit under Mr. Van Olinda's direction. An anthem by Mr. Henry G. Eskuche, of St. Mary's, was given under the composer's direction, and Mr. Yerbury introduced a processional hymn of his own. Bishop Leighton, in place of a formal sermon, gave a brief history of music in the Episcopal church.

Miss Louise Hoch gave a concert at Historical Hall Thursday evening for the benefit of a church building fund.

At the performance of "A Russian Honeymoon" by the girls of Packer Institute, in Memorial Hall, last Tuesday evening, the music was furnished by Mr. William J. Peterson, and was all Slavic.

Mrs. Emil Paur played for us in Historical Hall Friday night and made a good impression. She also drew a crowd, and that is not usual, I assure you, in this hall, for it is whispered darkly among the people of our town that it is under the spell of a hoodoo. It is a cheerless place, with hard seats, and is below the level of the street, so that all the wagons and hand organs and small boys seem to be in the box office. Mrs. Paur is the wife of our good friend Emil, of the Boston Symphony Orchestra. She has been so long enough to suggest him a little, for you know how married folks do grow to look like one another, to the great sorrow of the one who was the better looking at first. Mrs. Paur is the better looking. She has a winning, matronly dignity and amiability, and her performance at the piano is as self-contained and as modest as one could wish. She is not a star player. There are no fireworks in her art, and she was least happy in the opening and closing of her pro-

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gram, the same being the C minor variations of Beethoven and Schuett's "Fledermaus" paraphrase.

As to the other numbers, she exemplified what I have maintained in regard to some other performers—that it is always pleasanter and more profitable to hear an artist sing or play with a maximum of mind and a minimum of muscle and speed than to hear a performance that is all muscle and speed and no mind. She treated some short Schubert pieces, some Mendelssohn Songs without Words, two Schumann bits, representative things by Brahms, Chopin, Rubinstein, Mrs. Beach, Mr. Paur and Liszt with understanding, delicacy and refinement. There was absolutely no sensation in her work. It was quiet, honest and delightful, and the auditorial encouragement seemed to be sufficient to warrant a second recital.

Monday night the Siedl concert occurred, and the opera comes to town in a large, red wagon on Thursday.

Foreign Notes.

Rome.—At the Costanzi in Rome the repeated performances of "Falstaff" have confirmed the success the opera obtained at a first hearing.

Magdeburg.—Sigrid Arnoldson recently made her first appearance in Magdeburg as "Traviata." The entire house was sold and the enthusiasm was great.

A New Opera.—At Lille, in France, a new opera will shortly be introduced entitled, "Lyderic," composed by Ratz, who is the director of the local conservatory of music.

Munich.—Franceschina Prevosti, the Italian prima donna, recently sang "Violetta" in "Traviata" and "Rosine" in "Barbiere." Her brilliant vocal and dramatic talent earned for her the favor of her audiences.

Australia.—Sir W. Robinson, the Governor of West Australia, has joined the musical fraternity. A performance took place recently at the Princess Theatre of an opera of which he is the composer, and the work received much applause.

Vienna.—At the Hofoper Theatre, Vienna, last week was given for the first time the three act opera "Cornelius Schütt," by Smareglia, words by Illica. The principal rôles were in the hands of Van Dyck, Gregg, Lola Beeth and Marie Lederer.

Hamburg.—The Singakademie at Hamburg celebrated November 24 the seventy-fifth year of its existence. "Die Macht der Töne," by Händel, and "Eine feste Burg," by Bach, were on the program. The soprano part was sung by Frau Herzog, of the Royal Opera House.

Arthur Sullivan Hurt.—Sir Arthur Sullivan slipped recently on the stage of the Savoy Theatre while superintending a rehearsal of his new opera, and sprained one of his ankles. The accident may prevent him from going to Berlin to witness the production of his opera "Ivanhoe."

Ebenezer Prout.—Ebenezer Prout, B. A., who has been appointed to the chair of music of the University of Dublin, is in his sixtieth year. He was graduated at the University of London in 1854, and is the author of works on the "Theory of Music," "Instrumentation," "Counterpoint," "Musical Form," and "Harmony." He succeeds Sir A. P. Stewart.

Musical Academy of Munich.—In the first subscription concert of the Musical Academy of Munich under R. Strauss the overture to "King Lear" by Berlioz was played; also the prelude to the second act of Max Schilling's opera "Ingwilde" and the seventh symphony of Beethoven. The new concert master, Miroslav Weber, gave great satisfaction as a violin player in Mozart's D major violin concerto; also in a concerto by Paganini.

Milan.—The program for the winter season at the "Scala" in Milan contains the following operas: "Ratcliff" and "Silvano," by Mascagni; "Sigurd," by Reyer; "Samson and Delilah," by Saint-Saëns; "Patria," by Paladilhe; "Carmen" and "The Pearl Fishers," by Bizet; "Fortunio," by Van Westerhout, and "Medici," by Leoncavallo. Three ballets: "Le Nozze Alava," by Graeb, music by Hertel; "Silvia," by Saint-Léon, music by Delibes, and "La Maledetta," by Gaillard and Hauser, music by Vidal. The artists as announced include the prima donnas Stehle, Adini and Vidal, and Messrs. Kaschmann and Di Lucia.

Mrs. Clara Poole in England.—The "Green Park Club," before which Mrs. Clara Poole has already had the honor of appearing twice, is by the way the swellest ladies' club in either hemisphere, and among its members may be found some of the most influential women in England. It is almost as difficult to become one of its associates as to be presented at one of Her Majesty's drawing rooms, a so much greater honor for the representation of our American contraltos. It is certainly astonishing, though not unexpected, considering the high artistic ability of Mrs. Clara Poole, to note the rapid strides made by her since her arrival in England. She has been requested to prepare herself to sing in "King Saul" by Parry, and the "Golden Legend" by Sullivan, &c., a true recognition of her worth.

A Chat with Stavenhagen.

BERNHARD STAVENHAGEN had courteously intimated that he would be interviewed. In response to the invitation THE MUSICAL COURIER representative approached his apartments, the door of which had been left open by the messenger. After sending back word to "come up" Mr. Stavenhagen had immediately returned to his piano, and no sooner there than he became oblivious to every other surrounding element—in fact, wrapped up, lost in his work. The attention of the visitor was arrested by the repeated rise and modulation of tones as the keys readily answered to the musician's touch. His efforts were accented, true, earnest.

He was running through a composition of his own as a matter of practice. But there was none of the suggestion of a prosaic, dry task about it—at least it did not so manifest itself in the results—for as the notes came and died away, sweet and blissful in tone, volume and color, the effect was that of the music of tumbling waters in an echoing cavern. Mr. Stavenhagen became more deeply submerged in his practice. It was therefore no wonder that he failed to discover the visitor in the doorway. No effort was made to break in upon the reverie of the pupil of Liszt. The charm was there. Once finished, the player awoke—arose hurriedly and half apologetically.

He is a tall, compactly built, blond, blue-eyed German of two-and-thirty, having been born November 24, 1862, at Greiz, Germany; but one would never mistake him for a son of the Fatherland—that is, in appearance. He has the general bearing of an Englishman, but wears his heart upon his sleeve. To see him is to like him.

"I beg your pardon, sir, but I was dreaming!" he exclaimed, extending a warm hand with a generous, honest grasp. "But how can I best serve you?" he insisted.

"By telling the Americans all about yourself," was suggested.

"Well, to begin with, music is about the first thing that I can remember having fallen in love with. Yes, let us go back to my childhood. Lessons in the art were given to me at an age when the average youngster is in his primer. My father insisted upon it. I suppose that he saw a future for me. At any rate, I was but eleven years of age when he gave me to understand that I must devote my life to the profession of music. So he took me to Berlin, where I became a pupil of Theodore Kullak, and within one year's time I was advanced to the Royal High School. True, I appreciated it all. My father had now taken up his residence in Berlin.

"Even at that youthful age I was enthusiastic. I was ambitious. I studied hard. The result was, that at the age of sixteen I became a pupil of Professor Rudorff, and in the meantime received instructions in composition and the theory of music under Frederick Kiel. I was rewarded for all of my labor when, two years later, the Mendelssohn prize was granted me as a mark of appreciation for musical proficiency. That was in 1880. But the guerdon that I had won only served to fire me with greater energy, and in the winter of 1882 I made my début in Berlin in concert. But I still longed for more instruction. I am egotistical enough (modestly egotistical, if I may be permitted to use such an expression) to assert that the public and critics assigned me a coveted place among the young pianists of that day. But at the same time I must assert that I had faith in myself. Every artist must have that if he would succeed.

"It was, therefore, with no small amount of energy that I resolved to become the pupil of Liszt in 1885. I went to Weimar, and thereupon was received with a spirit that enabled me to believe that the master placed confidence in my abilities, and a close, rich friendship was the result. It was with Liszt that I went to Buda-Pesth, Rome and London, appearing in the latter city at the Crystal Palace and St. James' Hall. His death ensued not a great while after this tour closed."

"And then?"

"Then I felt that it was more than ever my duty to carry out my obligations and make myself worthy of the estimate that the great musician had placed upon my abilities. From that time until the present my work has been more diligently prosecuted than ever, and I have enjoyed the patronage of the public in Germany, Russia, England and other lands. I have played with twenty different orchestral organizations in the various cities of Germany."

"And how many recitals are you assigned to in America?"

"Either forty or sixty, as the case may be. I give this latter figure, as there is talk of taking me to Mexico; but nothing is definitely settled about that, so far. I do go to San Francisco. I think that I shall enjoy that extreme Western city, from all that I have heard about it."

"And now your program?"

"It's a pity—it's very classical. I play Beethoven as much as possible, also Schumann, Chopin, and, of course, Liszt. I also play old music from Scarlatti, Bach, Haydn, and something new from Henselt, but the only living composer whose music I include in my program is Johannes Brahms. I use the term 'only' with a modest reserve, as I do occasionally make use of my own piano pieces. One

of these is a new concerto for piano and orchestra. I have already played it on the Continent something like nine times, I believe. I am looking for the printed score by every steamer's mail. Yes, I expect to play the composition in the States."

"Who are your favorite composers?"

"Beethoven, Chopin, Liszt, Brahms, in the order named. I am very fond of the Beethoven concertos and sonatas, and also play his chamber music—trios, quartets."

"From your remark, 'it's a pity,' used a few moments ago, are we to infer that you consider classical music beyond the sympathy of American audiences?"

"Oh, by no means!" Mr. Stavenhagen exclaimed energetically, as if to correct any possible error of impression. "But," he added, "it is not too much to suppose that every public appreciates a novelty if it is good at the same time that it is new. Nevertheless I shall try to interest my hearers."

"What is your intention after America?"

"I must be back by May 16 to play my own concerto in London with the old Philharmonic Society, under the direction of MacKenzie, at St. James' Hall. I will add that I am astonished that they should permit me to introduce my modern concerto in their classical program, because they are very conservative; but it is certainly a compliment that I deeply appreciate."

"Ah, yes—my wife! I'll tell you about her possible movements. Mrs. Stavenhagen is a singer of chamber music under the patronage of the grand Duke of Weimar. She is a high soprano and also sings the Wagner, Weber and Mozart opera rôles. Damrosch has asked her to come out to the States and sing during his season of German opera in New York, but Mrs. Stavenhagen has not yet made up her mind."

"That is owing to an invitation that she has received from Cosima Wagner to sing at Bayreuth. She heard her sing in opera at Dessau, and as my wife is a pupil of the late Richard Wagner's niece, the late Mme. Wagner (the original "Elizabeth" in "Tannhäuser"), Cosima Wagner has manifested a deep interest in Mrs. Stavenhagen's career."

"Oh, to be sure!" exclaimed the pianist, ending up the interview. "I like my program-confère, Jean Gerardy, very much. He's a splendid young fellow."

Milan.—During the coming season at the Alhambra, Milan, a lyrical piece, entitled "Al Monte di Viggiano," will be produced. The work is by Signor Vincenzo Ferroni, professor of composition at the Milan Conservatoire.

Will Russell Sing in German?—A report has for a time been current that arrangements had been perfected with the view to the appearance of Miss Lillian Russell in Germany, in 1895-6, in the rôle of "Erminie" in German.

A representative of THE MUSICAL COURIER called upon Miss Russell in reference to the news. He received the assurance that, although such a scheme had been put on foot early in the season, and thoroughly talked over, the project had been abandoned, owing to reasons which Miss Russell considered personal, and therefore not eligible for discussion or publication in the columns of a newspaper.

Alboni's Houses.—I observe that the houses inhabited for many years by Madame Alboni, who died in June last, are about to be sold. Their history is curious. The great singer bought a plot of ground of about 2,000 square yards on the Cours la Reine, soon after the revolution of 1848. In her day artists did not get the high terms they exact now, but she had saved enough to enable her to make this purchase at a moment when everything was sold very cheap. She built a large mansion overlooking the river, and here she lived from 1849 till 1862. Madame Alboni then found, however, that the mansion was much too large for her requirements. So she built another and much smaller house adjoining the first one, and here she spent the last thirty years of her life. The put up price of the larger house is £48,000, and that of the smaller, £12,000. The proceeds are to go to the city of Paris, subject to a life interest in favor of Alboni's husband.

According to the terms of her will, the bulk of her fortune is to be administered by the city of Paris for the benefit of the most deserving scholars in the public schools, each of whom, on attaining a certain age, is to be presented with a savings bank book, in which the sum of £10 is to be entered to his or her credit. In the course of frequent conversations on the subject Madame Alboni told me that her object in making this disposition of her property was to prevent any percentage being wasted in the administration. In the present state of politics in France endless difficulties in the administration of religious bequests are thrown in the way by the functionaries of a professedly free-thinking, or, to say the least, an anti-clerical government. She, therefore, tried to devise a scheme which would admit of no dispute and of no leakage, and she eventually hit on the plan of leaving something to the aptest scholars of every year. "If they are inclined to save," she said, "they will add to the trifle I leave them; and if they are too poor to save they will find the smallest donations of use."—Paris Correspondence London "Daily Telegraph."



ELLEN BEACH YAW.



ST. LOUIS.

St. Louis, November 30, 1894.

"Le roi est mort, vive le roi!" The St. Louis Choral Symphony Society lost in Mr. Joseph Otten a scholarly and conscientious director, but was fortunate enough to find a most capable and brilliant successor in Mr. Alfred Ernst.

Great was the calamity to the society when Mr. Otten resigned, and difficult the task to fill his place, for it must be remembered that Mr. Otten started it and was its director fifteen years. As soon as it became known that the position was vacant there was, in accordance with a certain English saying, a lively rush for it; Mr. Alfred Ernst, of New York, however, was the fortunate applicant. He came to St. Louis with the reputation as an excellent pianist, having held responsible positions as assistant conductor at the Duca Opera House in Gotha and director of an oratorio society in Erfurt, Germany.

Now that Mr. Ernst was appointed, the question with musical St. Louis was: Is he a director? Has he the necessary knowledge and experience to conduct a large orchestra and a chorus of 300? Of course this could not be ascertained until after the first concert. The first concert took place last night, and the answer "in nuce" is: Mr. Ernst is a director of high order, of whom not only St. Louis but all America ought to feel proud.

Such a decided success was never witnessed in the Grand Music Hall since it was built. Fully 6,000 people had congregated to see and hear the new director. Some had come from harmless curiosity; others to spend Thanksgiving evening in a worthy manner, but the great majority had undoubtedly come to severely criticize the "pretentious foreigner." Your correspondent was one of the latter.

Here is the program, and I leave it to the readers of THE MUSICAL COURIER to confirm its high quality:

"Hymn of Praise".....Mendelssohn
Overture, "Oberon".....Weber
"Shadow Song," from "Dinorah".....Meyerbeer
Mrs. Lawson and Orchestra.

Songs—

"When the Land was White With Moonlight" {...E. Nevin
Nocturne.....
"Drinking Song".....Mascagni
"Siegfried Idyl".....Wagner

The orchestra seemed to be an almighty slave in the hands of the young master. Why, I did not trust my ears! Could this be the staid, conservative St. Louis Symphony Orchestra? Could such a metamorphosis have taken place within three months? But, no doubt, it was unmistakable reality! How dreamingly the strings were murmuring in the "Siegfried Idyl," and how they sparkled with fire and energy in the "Oberon" overture! and the clumsy trombones and the stubborn horns, how willingly and promptly they rendered their services in Mendelssohn's immortal "Hymn of Praise"! (Only the first French horn made an unfortunate exception.)

And not only the orchestra, but the chorus likewise was a will-less unit in the hands of the despot at the music stand. Like slaves these 300 singers followed the magic motions of the baton through the difficulties of "The night is departing" and the treacherous final chorus, "Ye nations." Of course little imperfections occurred, such as timid attacks and non-unanimous forte, piano, crescendo, &c.; but they were so insignificant that they did not assert themselves. The result was a grand success. In future St. Louis will consider only New York and Boston as rivals.

Mrs. Moore-Lawson has a sweet soprano, and can always be relied upon. If Emma Juch could give her only the surplus of her irresistible magnetism Mrs. Lawson would vastly improve by it.

Mr. George Hamlin, the Chicago tenor, has a well trained voice, which will be appreciated in any concert hall, provided it is not as large as the one in St. Louis. His voice has a sombre, baritone-like quality. His singing is therefore pleasing, but by no means captivating. If he would confine himself exclusively to oratorio and sacred music it would undoubtedly be in his interest. L. KOTTHOFF.

PHILADELPHIA.

Philadelphia, Pa., December 8, 1894.

THIS bids fair to be one of the greatest seasons of Philadelphia's musical history. Outside attractions of the greatest excellence are announced, and to keep pace every musician in the city seems to desire to do something out of the common for his beloved art. The Boston Symphony Orchestra gave its second evening last Monday. Originally the "Egmont" overture of Beethoven was designed to close the program, but an extra number was given by the soloist, and the Beethoven number was left off and the Svendsen number retained. So we had a great modern musical menu. A symphony concert with no Beethoven and with no Wagner reminds me somewhat of a pupils' concert. It is instructive and encouraging, but not satisfying. The great Brahms symphony was beautifully read. But that thicket of bows from which the glorious flowers of woodwind and horn struggle must be thinned out. It is neither desirable nor practicable to enlarge this band, and it clearly is "overstrung."

You should have seen our opera patrons limping about Philadelphia Wednesday morning. The number, however, was not

large, for the beginning of the great season of Italian and French opera the night before was not largely attended; nor did it deserve to be any better patronized. "Carmen" à la Zelle de Lus-san was the attraction, or rather the cause of the long rows of empty seats. But this was not her fault. She sang the part very prettily, but the fiercely loving and passionate Spanish cigarette girl was not there. Instead of this we were treated to an episode as of a flirtatious chorus girl somehow or other falling in love with one or two of the principals in a rather light opera, albeit it winds up with a tragic catastrophe. But, nevertheless, the performance was not a bad one. Everything, barring a lack of dramatic force and power, was well done.

There was nothing to arouse the enthusiasm of a remarkably cold audience except the singing of Miss Lucille Hill, who made her American debut as "Michaela," and the really excellent all round work of Russitano as "Don José." Miss Hill sang her part beautifully, with a lovely, fresh voice.

The chorus was good, though noisy at times, and the orchestra was entirely inadequate. The very good occasional features were entirely obscured by the beggarly management.

Messrs. Abbey & Grau did not use Mr. Behrens right upon this opening night. They will have to do better, or Philadelphia will read them an awful lesson this winter. Next Tuesday night we are promised an ideal cast for "Othello." The promise had better be fulfilled. We hear too good opera over here all summer for 25 cents to pay an extra \$4 for this opera of last Tuesday. This is intended to be plain talk to the management, and no disparagement of the principals in their really good performance of Bizet's beautiful music.

The Philadelphia Symphony Society, under the direction of Mr. Gilchrist, begins its season December 22. This is a flourishing organization, numbering nearly eighty performers. In the next issue I will give you a full account of this society. Its progress and development will surprise even the best informed friends of the members.

In a certain edition of Chopin there is an editor who sees things not readily perceived by ordinary mortals, and we are treated to some notes which are quite happily put in this instance. The piece is the wonderful C minor etude in op. 10. It is called the "Revolutionary," and the editor enlarges on the splendidly passionate, patriotic and religious hymn for the right, and the surging undercurrent of heart laceration and grief for lost relatives in battle done by the left hand.

Now, after all, this is very happy. Assuming this an episode in the poetry, aye drama, of Chopin, here is a coincidence for my friend who writes so charmingly of the "New Chopin." At the close of this flash of genius find the "Motive of Fate" almost exactly as Wagner uses it in the "Ring." It is the tone of resignation, of Chopin in his patriotism, of "Wotan" in his farewell to "Brynhilda."

"Raconteur" has broached a great subject. The more we understand Chopin stripped of sickly sentiment the more easily is Wagner comprehended. The better we know Wagner the greater our veneration for Chopin. Brahms is not more the disciple of Beethoven than is Wagner the climax of Chopin.

TOLEDO.

Toledo, Ohio, November 30, 1894.

WHILE musical entertainments were numerous enough during the month, few were out of the ordinary, but they deserve special mention. To criticize local talent is difficult and sometimes a trifle dangerous; for praise is always expected, even when the element of merit is lacking, and anything like adverse criticism is considered unpardonable presumption; but to be truthful a critic must be just and let each receive his own.

Prominent in social and musical circles is the Eurydice Club, composed exclusively of female voices, and their complimentary concert of November 7 was in every way a *recherché* affair. The work of directing the vocal training of the club is done by Mrs. Helen Beach-Jones, and right thoroughly does she accomplish her "labor of love."

For amateurs the members of this club are exceptionally good. They are all musicians and are doing their share toward educating public taste in musical matters, which, candor forces one to admit, is in need of a higher standard.

The chief soloist of the concert, Miss Eugenie Baldwin, is by no means an amateur, as she is well known on the concert stage in Chicago and other Northern cities, and her connection with the Eurydice is a valuable addition. Her rendition of the polonaise from "Mignon" was splendid, and showed a voice for which nature and art had done much.

Miss Irene Fuller sang one of Schubert's songs, and her voice when heard for the first time is a revelation. A deep, rich contralto, so powerful as to be almost beyond the control of the singer, is a queer contrast to the delicate physique and diffident manner of the young singer.

Mr. W. A. Willett, the lucky owner of the best male voice in the city, assisted the club, and his singing of the "Bedouin Love Song" was a happy feature. The beautiful words of Bayard Taylor and the delightful music of Piniuti were well interpreted by the sympathetic baritone of the singer.

Mr. Will Demey was heard in several tenor solos and was accorded the first encore of the evening.

Miss Mandeville and Miss Wheeler were heard to advantage, and Mrs. Colburn and Mrs. Thomas did admirable work in trio singing.

The chorus singing of the club is good at all times, and the group of Schumann's songs was evidence of the careful work of the singers. The method followed by them is good and there is quelque chose in their well rounded, finished manner of interpreting music, which is rarely found among those who study music for pleasure only.

So long as "faith, hope and charity" be with us, "the greatest of these is charity," and her dictates must be followed, cost what it may.

So thought the good woman who devised and carried out the

minstrel performance for the benefit of the Protestant Hospital, a worthy and, unfortunately, a needy institution.

"The Belles of Blackville" were a decided success, with the unusual feature of novelty. Their singing was good, but as the names of the performers are held secret, personal mention would be out of place.

Much music is promised for the near future, and some of it is looked forward to with keenest relish. F. E. WILKINSON.

TORONTO.

Toronto, Ont., November 16, 1894.

A RECITAL which I thoroughly enjoyed was given November 6 at St. George's Hall by Mr. Heinrich Klingenf-feld, violinist, and Mrs. Marie Klingenf-feld, vocalist. The former was a pupil of H. Schrädick and Adolph Brodsky at the Leipsic Conservatory, and while there won a special diploma for proficiency. Later he did a lot of important concert touring in Europe as a soloist, so it may be seen that in Mr. Klingenf-feld this city possesses a violinist of real merit. His tone is broad, pure and true; his technic clean and free, and he is thoroughly conscientious in his work, but never laboriously so.

Mrs. Klingenf-feld was physically incapable of doing justice to herself on this occasion. Nevertheless, it was evident that she possesses a mezzo soprano voice of charming quality and well cultivated. Her school has been a good one, and I can well understand her as being a superior teacher of singing. Several recalls were won by Mr. and Mrs. Klingenf-feld. The program was:

Op. 34, suite for violin in G..... Franz Ries
Moderato.
Tempo di Bourée.
Adagio non troppo.
"Gondoliera."
Molto vivace (moto perpetuo).

Mr. Klingenf-feld.
Aria, from "Der Freischütz".....C. M. v. Weber

Mrs. Klingenf-feld.
"Gipsy Melodies" ("Zigeuner Weisen").....Sarasate
Mr. Klingenf-feld.

"The Maiden's Wish".....Chopin
"Lithuanian Song".....

Mrs. Klingenf-feld.
Air on the G string.....Bach

Mr. Klingenf-feld.
"Sweet Violet".....Grieg
"Autumn Storm".....

Mrs. Klingenf-feld.
Concerto in E (first movement).....Vieuxtemps

Mr. Klingenf-feld.

November 14 Miss Millie Evison, assisted by Miss Lena Adamson, a promising young violinist, gave a recital in St. George's Hall. I was unable to be present, but I am told that Miss Evison played with great credit to herself and her excellent teacher, Mr. W. O. Forsyth.

It is hardly safe to speculate about our musical affairs, but I predict great success for the newly organized Mendelssohn Society, the conductor of which is Mr. A. S. Vogt. The choral force of 150 is a picked one and contains good voices and capable readers. The management is composed of sensible people, and the conductor, besides being a good musician, has sound executive ability.

The Mendelssohns will give their first concert January 15, when Lillian Blauvelt and the Beethoven Trio, H. M. Field, pianist; Heinrich Klingenf-feld, violinist, and Rudolf Ruth, cellist, all of Toronto, will assist.

The Beethoven Trio will have a busy season and are already booked for several important engagements. All three artists are delightful to hear either in solo or ensemble.

The Toronto Clef Club, with a membership limited to twenty-five, has been instituted. Two weeks ago those who had been enrolled were Messrs. J. Lewis Browne, J. Humfrey Anger, F. d'Auria, R. Ruth, H. Klingenf-feld, H. M. Field, Edward Fisher, A. E. Fisher, A. S. Vogt, F. H. Torrington, J. W. Harrison, W. E. Fairclough, J. D. A. Tripp, G. Dinelli and W. O. Forsyth.

The objects of the society are: To raise the status of music and musicians; to promote more friendly feeling among musicians; to encourage composition by musicians resident in Canada; to hold meetings from time to time for hearing essays and to discuss contemporary musical events of interest, and to receive and entertain musicians of eminence visiting Toronto.

How these objects are to be accomplished still remains a question for settlement, but one can foresee plenty of enjoyment.

Mr. J. Lewis Browne's eleven "Sketches for the Piano" is creating a sensation. It is one of the most important works of its kind ever produced by a Canadian musician. Typographically the book reflects great credit upon the publishers, Whaley, Royce & Co., of Toronto.

Mr. Browne's versatility as a musician is well known; his reputation as an organist is such that his services for openings are being sought as far east as New Brunswick. He played in Napanee last week and is in demand for important local events.

Mr. W. E. Fairclough, organist of All Saints' Church, has begun another series of organ recitals, similar to those which attracted so much favorable attention last season.

Mr. Herbert W. Webster, specialist in voice culture and choir-master of the Church of the Redeemer, has organized a mixed voice choral society called the Clef Club, in the west end of the city. The purpose is to do part song singing, cantatas, &c. I am told that very satisfactory progress is being made, and that the club's initial concert will be given in December.

The Metropolitan College of Music, with handsome quarters at 1494 and 1496 Queen street W., Toronto, will open its doors Monday, November 19. The promoters of this institution include influential residents of Toronto and will shortly receive their charter from the Ontario Government. Among the large staff of musicians announced in the prospectus some of the more prominent are Mr. J. Lewis Browne, musical director; Mr.

and Mrs. Heinrich Klingensfeld, Mr. H. W. Webster and Mr. J. Churchill Arlidge. Mr. H. M. Field will be examiner in the piano department, and Miss Lauretta A. Bowes and Mrs. S. Hunter will have charge of the elocutionary and art departments. Other appointments to the staff are being considered from a list of over seventy-five applicants. I know whereof I speak because the secretary of the Metropolitan College of Music, of Toronto, is

EDMOND L. ROBERTS.

NEW HAVEN.

NEW HAVEN, Conn., November 28, 1894.

A CHORAL society, under the direction of Mrs. A. Heaton Robertson, Mrs. Alfred Wheeler, Mrs. Frederick R. Honey and Mrs. Morris F. Tyler, has recently been organized and will meet for its first rehearsal Tuesday, December 4, at 4 o'clock. The society has been named the St. Cecilia Club, and consists of forty-five voices, to which about thirty more will be added before the first rehearsal. The membership fee is \$3. There will be twelve rehearsals under the direction of Mr. Frederick H. Cheeswright, a musician of ability, whose work as choirmaster at Trinity has given him a prominent position among the musical lights of our city. Stanley Knight will be the accompanist, and the club probably will be induced to give a public recital before the end of the season. It is certain that the musical advantages of the society will be great, and that the chorus will be made up of the best local talent. Every singer in New Haven should welcome and support such a society.

One of the many musical events of the season was the soirée musicale given at Harmonic Hall two weeks ago by the Steinert family, assisted by Mr. Frederick H. Cheeswright. It was ladies' night at the club, and Mr. Morris Steinert arranged a special program for the members and their friends. The program was heavy and classical, but was rendered with that skill and precision which is synonymous with everything that Mr. Steinert offers in a musical way. A string quartet, consisting of Mr. S. B. Shoninger, violin; Mr. Albert Steinert, violin; Mr. Rudolph Steinert, viola, and Mr. Morris Steinert, violoncello, played in a finished manner, and the solo violin playing of Mr. Albert Steinert was one of the features of the evening; with Mr. Cheeswright at the piano he played the difficult Grieg sonata, as selection in which the musicianly qualities of both artists are called for. Mrs. Shoninger, a dramatic soprano of ability, sang three songs with taste and feeling, and received an ovation after her fine rendition of "The Heart's Springtime." Mr. Rudolph Steinert gave two viola solos, which helped to round out a program of unusual excellence.

The Gounod Society is more ambitious than usual this year, and has secured Mme. Nordica as soloist for its oratorio of "The Messiah," December 18, at the Hyperion. Mme. Nordica will be assisted at the matinee by Mme. Zipporah Monteith, and Miss Devignes has been selected for the contralto soloist of the day and evening. The society is holding weekly rehearsals under the direction of Signor Agramonte, and its work this year is said to be of exceptional merit.

A new symphony orchestra has recently been organized. The club has secured the services of Dr. Horatio Parker, the new musical director at Yale, as leader and is diligently at work rehearsing. It is a great step in a musical way for New Haven, and should be encouraged by everyone, for it is, I believe, the only organization of the kind in New England, outside of Boston.

December 8 the Boston Symphony Orchestra will give a concert at the Hyperion under the direction of the musical department of Yale University. The chef d'œuvre of the program will be Brahms' symphony in G, and Wednesday, December 5, Professor Parker will devote his usual lecture to the composer, his life and works, spending most of the time upon a critical study of the symphony to be played Saturday evening.

Mrs. A. Heaton Robertson gave the second of her afternoon musicales at her home, on Temple street, last Thursday afternoon, Mr. Ericsson Bushnell, of New York city, being the soloist.

Mr. and Mrs. Max Heinrich last week gave their first song recital of the season at North Sheffield Hall before a large and fashionable assemblage. Their long program of songs and duets was thoroughly enjoyed. They are both artists of ability and are favorites here.

JANE MARLIN.

SAN FRANCISCO.

SAN FRANCISCO, November 20, 1894.

I AM very glad I accepted an invitation to attend a song recital by Mr. Willis E. Bacheller, at the residence of Mrs. W. J. Younger, 1414 California street, the afternoon of November 15. It was one of the most recherché entertainments imaginable. The house is commodious and has a large music room, which, being an extension of the parlors, furnished ample accommodation for the 350 guests.

Mrs. Carmichael Carr played the accompaniments to Mr. Bacheller's dainty vocal menu. The program, an edition de luxe, contained the full text of the words. Mr. Sigmund Beel played a violin concerto, and as an encore gave the sextet from "Lucia," unaccompanied, a difficult undertaking for one violin.

As though this were not enough for our delectation, Mrs. Younger's guests were served with ices and confections before their departure. The Younger mansion is one of the most noted musical centres in San Francisco. I believe the Saturday Morning Orchestra, composed entirely of ladies, had much tender nursing there in its infancy. Mrs. Younger is one of our foremost amateur pianists, having recently returned from Vienna, where she went to take lessons with Leschetitzky. With all due respect to her preceptor, I think we derive far more benefit from Mrs. Younger's presence in San Francisco than she could possibly derive from his presence in Vienna.

I wish to acknowledge my indebtedness to Mr. Arpod Bauer, press manager of the School Orchestra Auditorium, for a gilt edged "Passe Partout" inscribed with my name—"and ladies"—which reached me by mail to-day. Although I have not had the pleasure of meeting Mr. Bauer, I have often visited the Au-

ditorium, when everything from the splendid orchestra down to the smallest detail was first-class.

Mr. Philip Hastings tells me that the series of concerts recently given here under his management, by Blind Tom, were well attended and very profitable. I did not hear Tom this time, though I did on his first visit, twenty years ago. I also heard him in Virginia before the war, when he was a boy. This remarkable negro is now touring the interior of the State and making money.

Mr. Hastings has arranged several concerts for Miss Caroline Schindler, who recently returned from Paris, and also concerts for Miss Gertrude Auld, who is also fresh from Paris. I remember the latter as a very sweet singer before she went abroad.

A benefit for the Mercantile Library, which worthy institution seems to be in extremis, is to be given December 5, when the program will be made up of every musical composition which Du Maurier has mentioned in his remarkable novel "Tribby." Queer idea for a program, but it will no doubt draw quite as strongly by its queerness as by any other quality.

I visited the wonderful Sutor Baths last Sunday. It was an ideal day and thousands of people rode out to the ocean side and paid 10 cents to enter the marvelous structure, erected only a few rods from "Seal Rocks" and the "Cliff House." There seems to be seating accommodations for thousands, tier below tier, and bathing rooms for as many more. Cassara's splendid band gave a fine program.

I think no other city in America appreciates music better or is more discriminating in its taste than is ours, while our facilities for hearing it are almost as free as air. With Scheel's Orchestra playing nightly, a symphony program weekly, the Philharmonic Society's, Cassara's and the Park band concerts of outdoor music, the Tivoli for opera all the year round, we are surely well equipped. It is rumored that Scheel is going to add opera to his attractions at the Auditorium. In that case I presume he will give the highest class of works, and the Tivoli will be allowed the monopoly of extravaganza, which seems to be the preference of its patrons.

After a month of it in "Jupiter" it produces "Manola" this week, and subsequently will give "The Mascot" and "Mikado" while preparing a grand Christmas extravaganza.

I understand that Theodore Vogt's new opera, "The Belle of Chee Foo," will be given at the Tivoli next spring. This is entirely a local creation. The libretto is by Mr. Thomas Newton and has been set to music by a gentleman prominent in musical circles here.

Now that Mr. Scheel is so busy with his Auditorium concerts he has been obliged to relinquish the conductorship of the Philharmonic Society, to which he was recently elected. I understand that Mr. Vogt is a prominent candidate for the position when a new leader is elected. Vogt is enthusiastic and energetic.

H. M. BOSWORTH.

DETROIT.

DETROIT, Mich., November 26, 1894.

I AM in a mood to write something sarcastic about your effete East just now, but I'll try and choke it down and maintain a discreet silence. I am all riled up, though, over the patronizing remarks of certain of your blasé musicians and critics when referring to the wooliness and crudity of our tastes out here in the West. As all this indignation is brought about by events of which the public is ignorant, I will refrain from discussing it at this time further than to remark that if some of these self-satisfied, genius-kissed, hirsute-haloed virtuosi come in our midst with the idea that we don't know the difference between a musical performance and a contortionist act, they may depart with a somewhat revised opinion. Music may not be accurately located on a geographical basis, and it is not incompatible with the climate of Michigan. Selah.

The Corey-Mills piano and violin recital was given at the Hotel Cadillac November 12. Mr. N. J. Corey, one of our most scholarly musicians, and Mr. Frederick Mills, a young violinist whose tastes direct him to a study of the most classic and dignified writings of the masters, were the performers.

They played Saint-Saëns' sonata, op. 75 (first time in Detroit); suite for piano, op. 30, by Arthur Foote, and the andante and finale from Mendelssohn's violin concerto. The sonata was exceedingly well played by Messrs. Corey and Mills. Mr. Corey played Foote's new suite in a clear, musicianly manner, peculiar to all his performances, and Mr. Mills' interpretation of the familiar Mendelssohn concerto was broad and imposing. This was the first of a series of three recitals which Messrs. Corey and Mills have announced for the season.

The first artist concert of the season by the Tuesday Musicales was given November 13 at Y. M. C. A. Hall. Miss Marie Louise Bailey, court pianist to the King of Saxony, and Mrs. Mary Buckley Sawyer, the Boston contralto, were the performers. Miss Bailey's dazzling technique and great vigor did not compensate for her unpardonable pounding and utter lack of delicacy. Mrs. Sawyer was formerly a prominent member of Detroit's social and musical circles, and her reception on this occasion was most cordial.

It is perhaps not surprising that many of Mrs. Sawyer's friends took exceptions, as I understand they did, to my criticism of her as published in the "Tribune." However, I cannot honestly say differently than that she has no right to expect serious consideration as an artist until she attains breath control. Her voice is unusually rich in timbre, a mezzo-contralto of good range, and her singing shows an artistic temperament. Nature has been very kind to her.

Thursday, November 15, the second chamber concert of the season by the Detroit Philharmonic Club was given in the Lyceum Theatre. It was the tenth anniversary of the club, and handsome souvenirs were distributed. The audience was large and enthusiastic.

Mr. Alexander Lambert, of New York, paid his first professional visit to Detroit on this occasion, and we shall all wish for him to come often. He played the piano part in the Rubinstein trio in B flat major with Messrs. Bleuer and Hoffman, and the

Chopin concerto in F minor, with string accompaniment. I was greatly pleased with Mr. Lambert's playing. I reveled in the soothing harmonies of Chopin's music as coaxed from the instrument by Mr. Lambert's caressing touch. He did not satiate his audience with sweetness. He interpreted only a little of the Polish master's tone poetry, and caught the sentiment so truly that it found the heart strings of his hearers and set them tingling in sympathetic response. He did not attempt to flash any picturesque personality upon the sensitive plates of memory; he was content to reveal the subtle beauties of a great composer's music without undue intrusion of the interpreter.

The audience demanded a solo by Herr Ludwig Bleuer at the anniversary concert, although he was not on the program. He played Sarasate's "Hungarian Melodies," wonderfully well. Repeated hearing only makes me more certain that he is truly a great artist. But why did Sarasate kick the dish all over when he wrote his "Hungarian Melodies" by tacking on that pyrotechnic drive after the beautiful second movement? The Philharmonic Club played the Schumann quartet in F major, op. 41, as the last number on the program.

The new Yuncck String Quartet, of which the ex-director of the Detroit Philharmonic Club is the first violinist and leader, made its first public appearance on the same night of the Philharmonic anniversary. I did not hear the quartet, but those who did speak very highly of it. I know that its members are thoroughly capable.

I can recall now the announcements of César Thomson, Mr. and Mrs. Max Heinrich, Miss Ellen Beach Yaw, Fanny Bloomfield-Zeiser, Mr. Ben Davies, Mrs. Geneva Johnstone-Bishop, Lillian Blauvelt and the Kneisel Quartet for concert appearances in Detroit during the season. Ysaye is not yet booked for a local appearance, and no manager had the courage to engage the Melba Company. We regret that Seidl canceled his Western trip. We shall now have nothing better than our own Symphony Orchestra, I suppose. This organization, by the way, is likely to command the respect and admiration of us all before the season is through. The new director, William Yuncck, is rehearsing the male members more thoroughly than they have been drilled before.

J. C. WILCOX.

NEWARK.

NEWARK, N. J., December 5, 1894.

A RÉSUMÉ of musical events in Newark during the past few weeks includes the first private concert this season of the Orpheus Club, in the Universalist Church, Thursday evening, November 22. It was the most successful and elaborate concert given by this club since my connection with THE MUSICAL COURIER.

Whether it was a spirit of rivalry, incited by the formation of the new Apollo Club under the direction of Gerrit Smith, or that the Orpheus men are reaching a permanently high standard of musical excellence, I cannot say, but the concerted and individual work of the club at this concert was a revelation and inspiration. The quality of tone was rich and warm, a fine regard was given to detail, and a noticeable consideration observed for the requirements of ensemble work, unusual in a body of singers where everyone is more or less selfishly interested in his own vocalism.

The first part of the program included the "Castanet Song," by Harry Rowe Shelley; "Alpine Fay," by Krensen; "Lark, Finch and Nightingale," by Weinzierl, and "To the Genius of Music," by Mohr. The remaining numbers were "A Summer Landscape," by Otto; "Image of the Rose," by Reichardt, and "March to the Battle," by Lund.

The assisting soloists were Miss Marguerite Lemon, soprano (who proved herself a veritable "Lehman" in point of volume and quality of tone); Miss Marguerite Wuerts, violinist; Mr. Frank E. Drake, pianist, and Mr. C. Wenham Smith, organist. Mr. S. A. Ward conducted with his usual vigor and efficiency.

Miss Wuerts played excellently and ingratiated herself with the audience by her unaffected sincerity of manner. Her solos were "Legende," by Bohm, and adagio con moto and allegretto by Alard.

Miss Lemon sang the aria from "Herodiade," by Massenet; "Indian Love Song," by De Koven, and "One Spring Morning," by Nevin.

The last of the series of three charming violin recitals by Mr. Otto K. Schill was given Monday evening, December 3, in the Essex Lyceum. The program throughout was performed by "home talent," including Mr. Schill, Mr. James Sauvage, Miss Floriane M. McCall, pianist, and Mr. Tonzo Sauvage, pianist. All the artists were in excellent form and enthusiasm ran high in the eminently musical audience.

Mr. Schill opened the program with Hugo Reinhold's op. 24, two movements from sonata in G major for piano and violin, and the "Andante and Allegro." In these numbers Miss McCall assisted Mr. Schill. Later the violinist played the cavatina by Raff, and "Perpetual Movement," by Paganini; also "Invocation," by Dupont and berceuse in G major, by Tschet-schulin.

Mr. Sauvage sang "Songs My Mother Taught Me," by Dvorák, op. 55, No. 4; "There is on earth but one true precious pearl," by Korbay, and Tonzo Sauvage's song, "Sleep, Baby, Sleep;" also selections by Lully, Schumann, Stevens and Gounod.

Mr. Schill closed the program by playing the "Fantasia Appassionata," by Vieuxtemps, op. 35.

The first of the three serial musical lectures, by H. C. Gruhnert, was delivered in the Park Conservatory of Music, Saturday evening, December 1. The lecture was on "The Symphony." The second lecture, January 5, will be on "Church Music."

The Arion Singing Society will give its first concert this season in the new Auditorium, Thursday evening, December 13. The chorus will enlist the service of 130 men and women, who have been excellently trained, under the leadership of their director, Mr. Frank Van der Stucken. Added to the regular chorus, the society will be assisted by thirty-five New York musicians and special soloists.

Sousa's Band performed before an immense audience in the

Auditorium Tuesday evening, December 4. Mrs. Francesca Guthrie Moyer was the soloist, and sang Venzano's "Grand Valse" and "The Last Rose of Summer."

Among the orchestral numbers a new march by Sousa, "The Directorate," was heard. The concert was a successful one.

The first private concert of the fifth season of the Ladies' Choral Club was given in the Essex Lyceum December 6, under the direction of Miss Ada B. Douglass, assisted by Mrs. D. E. Hervey, accompanist.

The work of the club at this concert was noticeably of a higher order than heretofore. The voices blended excellently, the only apparent faults being an indecision of attack and a slight deviation from intonation. Among the most successful choral numbers were the "Ave Maria" by Abt, Dudley Buck's setting of "Annie Laurie" and Chaminade's "Angelus."

The soloists were Mrs. Mary Palmer Ivy, contralto, and Mr. Emil Schenck, cellist.

Mr. Louis Arthur Russell, director of the Newark College of Music, offers a veritable musical feast to lovers of the noblest work of the immortal Handel. "The Messiah," by the Schubert Vocal Society, will be given in the Grand Opera House Friday evening, December 7. Mr. Russell assures the public that at this Christmastide concert no important number of the oratorio will be omitted.

The Schubertians are in excellent vocal form, and the soloists engaged, including Mrs. Zippora Monteith, Miss Ruth Thompson, Dr. Carl Duft and Wm. Reiger, form a quartet of excellent oratorio readers.

The new Apollo Club will give its first concert on Tuesday evening, December 11, in the Essex Lyceum. The soloists will be Mrs. Gerrit Smith, Mr. Francis Fischer Powers and Victor Herbert.

MABEL LINDLEY THOMPSON.

SCRANTON.

SCRANTON, Pa., November 28, 1894.

WHO has not heard of Scranton, the home of the great Welsh choral societies, the heart of the coal regions and the metropolis of Northeastern Pennsylvania? One hundred and fifty miles from New York and about the same from Philadelphia; a population of over 100,000, and the centre of a population of 500,000, with electric street cars reaching all of these points; wide asphalt paved streets, great business blocks and elegant residences. This city sent two choral societies of 500 voices each to compete for the \$5,000 prize at the World's Fair Welsh Musical Festival (Eisteddfod), and the Chicago papers referred with wonder to the "little mining village of Scranton, Pa.," sending 1,000 such splendid voices. The impression has gone abroad that this beautiful and progressive city is only a dirty mining town, with caved in streets filled with bloodthirsty miners. Therefore it is necessary to correct this impression before people will believe that this town is cultured and that there are very few cities of her size in the nation that contain as many good voices and lovers of music.

Scranton has about fifty churches, embracing nearly every denomination and creed, and the Elm Park Methodist Episcopal Church, recently erected at a cost of a quarter of a million dollars, is admitted to be the finest and most complete church building in the United States. They have a magnificent organ, erected by Farrand & Votey, of Detroit, and very ably presided over by Mr. George B. Carter, the organist and director of the church. His soprano is Miss Guthrie, of New York, and the alto is Miss Dreager, of Jamestown, N. Y.; Mr. Alfred Wooler, from the same place, is the tenor, and Mr. Richard Thomas (Llew Herbert), of this city, is the basso. The First Presbyterian Church, one of the largest and wealthiest in the city, has a very good chorus choir of twenty-four voices, under the direction of Mr. Tallie Morgan. The soloists are Miss Annette Reynolds, of New York city; Miss Lydia Saller and Mr. D. C. Richards. The organ is presided over by Miss Florence Richmond, one of the best accompanists and sight readers in the city. This congregation will very soon build a new church, which promises to be one of the finest in the nation. The Second Presbyterian Church, a beautifully designed building on Jefferson avenue, has within the last six weeks been remodeled, in order to make room for a chorus choir, just introduced, and the enlargement of the organ. The choir is under the direction of Mr. George Noyes Rockwell, the organist, and his quartet consists of Mrs. B. T. Jayne, Miss Jean Slee, Mr. Tom Beynon and Mr. Moses Morgan. The choir of the Penn Avenue Baptist Church is under the direction of Mr. J. T. Watkins, who has been the director for many years. A change is being made in the choir and a new organist will be engaged, Miss Richmond having been engaged by the First Presbyterian Church. The music of the St. Luke's Episcopal Church is well taken care of by Mr. J. Willis Conant, a bright and talented young Englishman, who located here about two years ago. The St. Peter's Catholic Cathedral has a large chorus choir, under the direction of Mr. Schilling. These constitute the leading and largest churches in the central part of the city, but several of the suburban churches have excellent choirs, organists and directors. T. J. Davies, Mus. Bac., is the director at the Providence Presbyterian Church. Mr. Davies is a teacher of harmony and voice and has composed many excellent glees, part songs and choruses. The Green Ridge Presbyterian Church, one of the most beautifully designed stone buildings in the city, has employed Mr. C. F. Whittemore for chorister, and the new Asbury M. E. Church has a faithful chorister in W. H. Lanyon. Prof. E. E. Southworth, the well-known piano teacher, is the choirmaster and organist at the Dunmore Presbyterian Church, and Mr. Will Jones has a good choir at the Simpson M. E. Church. It would take too much space in this one letter to refer to all the churches, but I will do so later on.

There was recently formed here the Scranton Symphony Orchestra, consisting of about sixty of the best instrumentalists of this and the neighboring city of Wilkesbarre, under the direction of Prof. Theodore Hemberger, who probably stands at the head of orchestra conductors, and among the finest of violinists in this

part of the State. The first public concert was given at the Academy of Music last Friday evening, and the playing was far beyond the most sanguine expectations. The following was the program:

Overture, "Ruy Blas".....Mendelssohn
Piano solo, "Tannhäuser".....Wagner-Liszt
Soprano solo, "Cavatina," "Carmen".....Bizet
Symphony in B minor (unfinished).....Schubert
Moderato. Andante.
Cornet soli—
"Canzonetta".....Bohm
Serenade.....Gounod
Symphony No. 2, in D.....Haydn
Adagio Allegro. Adagio.
Menuetto. Allegro.
Soprano soli—
Prayer from "Jocelyn".....Godard
"Sunshine Song".....Grieg
"O, Were I but a Little Fly".....Theo. Hemberger
Piano soli—
"Zamaccucca".....Ritter
Nocturne, F sharp.....Chopin
"Valse Chromatique".....Godard
"Festival," march.....Theo. Hemberger

The piano solos were given by Mr. Joseph Pizarello, of the National Conservatory of Music, of New York, and were heartily applauded by the audience, who would not cease its demands for an encore until the gentleman responded. The vocalist was Mrs. Theodore Hemberger (née Miss Emma Conrad), who sustained her part admirably. The cornetist was Mr. Joseph Summerhill, an old favorite in this city, who received enthusiastic applause. The same combination gave a concert at Wilkesbarre the next evening, which also was highly successful. The orchestra will give several concerts during the season.

A series of five chamber concerts will be given at the Y. M. C. A. Auditorium, beginning December 13, by J. Willis Conant, piano; Theo. Hemberger, violin; R. J. Bauer, viola, and Mr. Rippard, of Wilkesbarre, cello.

Mr. Richard Lindsey, formerly musical director of the Mackay-Kenna Opera Company, has located in this city, and is now at work training an amateur opera company on the "Chimes of Normandy," which will be given at the Academy of Music during December.

The Scranton Sacred Music Society, 400 voices, is preparing to give a series of Sunday sacred concerts at the Academy of Music, under the direction of Mr. Tallie Morgan. This chorus was organized by Mr. Morgan a little over a year ago, and weekly rehearsals have been held since. Recently the choir produced Butterfield's "Fall of Babylon," in character, with great success, filling the largest opera house in the city three nights.

The Lecture and Concert Course of the Young Men's Christian Association for this season includes the John Thomas Concert Company; the Mehlsons (Harp and Saxophone) and Miss Ray, the Temple Quartet and Miss Ray. The sale of course tickets has exceeded that of all other years.

The Scranton School of Sight Singing, which has been conducted several years by Mr. Tallie Morgan, has lately been broadened in its work by the addition of piano, voice, harmony and elocution. It is now known as the Scranton School of Music, and is located on Lackawanna avenue, the main thoroughfare of the city. Last year Mr. Morgan had in his sight reading classes over 700 students, 300 of whom were children. This season Mr. Morgan will have classes in New York and Brooklyn, spending only half of his time here.

The American Concert Company, consisting of Miss Sadie Keiser, of Wilkesbarre, soprano; Miss Cordelia Freeman, of Huntingdon, alto; Mr. James Anwyl, tenor; Mr. Jos. P. Burns, basso, both of Wilkesbarre; Miss Julia Allen, of this city, violin, and Mr. Haydn Evans, pianist and director, has just completed a six weeks' tour in Wales, which is reported as being both a musical and financial success. All of the company have returned except Miss Keiser, who has entered the Royal Academy of Music, London, where she will complete her studies. The English and French papers speak very highly of the playing of Miss Allen, who enjoys a far greater than a local reputation as an artistic violinist. She is a pupil of Ovide Musin.

Prof. Dan. Protheroe, one of the most successful chorus leaders of the city for many years and a composer of excellent cantatas, anthems, part songs and solos, which have been published by some of the leading New York publishers, including Schubert, William A. Pond & Co. and others, has moved from this city to Milwaukee, where he is meeting with success as a teacher and conductor.

Mr. R. J. Bauer, the director of music at the Academy of Music, is the leader of one of the finest brass bands in the State. It was formed nearly twenty years ago, and has been in continuous work ever since. It is composed of about thirty excellent players.

Miss Mary W. Fritz, of Philadelphia, will teach elocution and dramatic art at the Scranton School of Music.

Miss Annette Reynolds, of New York, has a large class in voice culture.

The choir of the North Main Avenue Presbyterian Church will shortly give "The Holy City," by Gaul, under the direction of Prof. T. J. Davies.

A large number of the Welsh singers from this region will attend an Eisteddfod at Allentown Thanksgiving Day.

SYRACUSE.

SYRACUSE, N. Y., December 3, 1894.

THE flourishing women's club, the Morning Musicals, held its first recital of the season Wednesday morning in its new delightful quarters, the assembly room of the Yates Hotel. After an address of welcome by Mrs. Jenney and the reading of the new constitution by the secretary, Mrs. Fuller, the roll was called and all the members responded but three.

The enthusiasm in the Morning Musicals is unabated, and its fame as an educator is spreading out to other cities, and it may be said to other countries. Fifty active members and eighty

associate members comprise the membership limit, and there are a large number of women on the waiting lists hoping to gain admittance.

The following was last Wednesday's program:

Chorus, "Visions".....Lucher
Sonata for violin and piano, op. 24, No. 2, in E minor...Sjoegren
Mrs. Kuenzlen and Miss Decker.
"Liebesglück".....Specker
"At Parting".....J. H. Rogers
Mrs. David McCarthy.
Nocturne, op. 48, No. 2, in F sharp minor.....Chopin
Miss Dissel.
Aria from "Fidelio".....Beethoven
Mrs. Clancy.
Scene "Der Rheintöchter aus Götterdämmerung".....Wagner
(Arranged for two pianos by Jul. Butts.)
Mrs. Babcock and Mrs. Fuller.
Chorus, "Love's Messengers".....Howell

November 3 Director Plagge, the Liederkrantz and Drescher's orchestra creditably gave Mendelssohn's "Die erste Walpurgisnacht," with Misses Zankel and Lindemer, and Messrs. Welter, Sax and Lindemer as soloists. After the performance, which called forth some of the best musical people of the city, our German friends tripped the "light fantastic" until a late hour. The occasion was the opening of their new hall. Director Plagge is an enthusiastic worker, and it will be remembered that his society won a Steinway piano at the contest in New York last summer.

The Syracuse Symphony Society's first concert for the season will be given in Wieting Opera House December 17. Among other things of interest the beautiful entracte music from Schubert's "Rosamunde" will be given.

Every now and then I see in town Mr. Emil Winkler. He teaches at Wells College, Aurora, and spends Monday at Crouse College of Fine Arts, teaching 'cello. Syracusans will have a chance to judge of his ability a week from to-night at the first concert of the Syracuse Trio Club, of which he is a member.

HENRY W. DAVIS.

NEW ORLEANS.

NEW ORLEANS, La., November 28, 1894.

"IL BARBIERI" was presented at the matinée the 18th inst. at the French Opera House, and "La Favorita" Thursday, with Soum, the new baritone. The latter was fairly good, although Soum's voice is much below the standard. He is best in his lower and middle registers, but in his higher notes it has a habit of gurgling, weak and indistinct. November 20 "Il Trovatore" was presented, with Mme. Laville as "Leonore," Mme. Dargasson as "Azucena," Anasty as "Manrico" and Soum as the "Count."

It can be really said it was the hit of the week, as all the principals sang their parts well. Mme. Laville was excellent. Mme. Dargasson developed her ability as an actress, and but for a voice which lacks volume her rendition of the part would have been sans reproche. Anasty was in good voice and sang brilliantly, with expression as yet unknown in him, receiving an encore. Mme. Laville has a beautiful, rich voice, and as "Leonore" redeemed herself for her failure in "Carmen," her "Leonore" being the best seen here in several years.

The weak point this season is the orchestra and choruses, for which naturally the leader is responsible. The pianissimo parts of the score are played as though they never were heard of, while the fortes are executed in a manner which demonstrates what reserve strength can do. This often mars the performance, drowning the more beautiful passages. The choruses, too, are weak and often sing "off." This was noticeable last night in the chorus of the anvil scene.

One of the principal events of the season was the concert last Monday night of the Mark Kaiser String Quartet. The program was as follows:

Quartet, op. 18, No. 4.....Beethoven
Spanish songs.....
Mme. Marie Malmquist.
Aria.....Bach
Serenade.....Pierne
Andante and variations.....Beethoven
Piano quintet, op. 44.....Schumann
Piano part by Mme. M. Samuels.

Serenade.....Haydn
Berceuse.....De Seve
Quartet, op. 34.....Schubert

The performance was excellent, and the quartet comes up to the expectations of the most sanguine of its admirers, being an organization sufficiently artistic, and able to interpret the works of the masters with ability. It would be difficult to select a number which was played better than any other on the program, although to my mind the Serenade by Pierne, Berceuse by De Seve and the variation of the quintet "In modo d'una marcia" were the best, due to their individual and ensemble playing.

The two former numbers mainly served to give Mr. Kaiser, the first violin, an opportunity to display his ability as a virtuoso. His technic is faultless, and his bowing and wrist work a delight to see. Every motion is grace itself, and from amidst a mass of intricacies he comes out victorious, playing with feeling, with feu sacré, is something uncommon. The Berceuse, requiring an extreme amount of delicate phrasing, being pianissimo almost in its entirety, was delivered with a beautifully expressive touch and tenderness.

The 'cello work of Mr. Grisai, especially in the Schubert quartet and the quintet, were much appreciated, for his technic, bowing and ensemble are perfect, playing with the sweetness and delicacy of his own Italian melodies.

The "In modo d'una marcia" variation was perhaps the one best adapted to show off the ensemble playing and the pathetic feeling and expression of the quartet. It was played superbly. Mme. Samuels, to whom was intrusted the difficult piano score, acquitted herself of her task in a brilliant manner. She is a

disciple of the old masters, and has a lofty conception of the true artistic principles of the divine art. Her fingering, touch and expression are marvelous, and her wrist power is like that of steel. Her performance last night proves her conclusively one of the leading musicians of the South.

The ensemble work was harmonious. Schumann's weird, melancholy notes, resembling the gasp of the dying, the wild, despairing shriek of the mad and the piteous appeal of the suffering, seemed to take form and issue from the instruments, to enthral and captivate the audience, which for many moments after the last chord had been struck remained spellbound, as if in a dream.

The concert plainly demonstrated that there is material here for a good string quartet and that the classics are still appreciated. Mrs. Marie Malmquist sang some pretty Spanish songs, which were well delivered. Her voice is a pleasant soprano, with evidences of careful study.

The quartet is composed of Mr. Mark Kaiser, a graduate of the Paris Conservatory, first violin; Mr. Whermann, Jr., second violin; Mr. Grisai, a graduate of the Conservatory of Parma, cello, and Mr. Emil Malmquist, a graduate from the Conservatory of Stockholm, viola.

At the French Opéra "Mignon," "Le Prophète" and "Faust" have been presented by the grand opera company, and several comic operas by the comic opera troupe. Mme. Delorme made a most interesting "Mignon," and to a fairly good voice adds physical charms which lend enchantment. "Le Prophète" was presented with fair success, Mme. Laville singing well. Mme. Dargisson, the contralto, gave a rendition of "Fides." She is undoubtedly the best of the company. She possesses a sweet, flexible contralto voice and is an excellent actress. As the self-sacrificing mother she was superb. "Faust" was presented last night with fair success. Mr. Bailey is an artist, although his voice is not at all suited to the rôle, which is beyond his power, but his artistic feeling and delivery prompt one to overlook his shortcomings. The ballet was much missed, the opera seeming strange without it.

Mr. Anasty, the forte tenor, who received an ovation at the hands of the public in "Le Prophète," will appear in "Il Trovatore" and "Le Prophète" this week. I am informed that a professional matinee will be given to introduce "Werther" to the musicians of the city, in order that they may take up the opera.

J. NELSON POLHAMUS.

NEW ORLEANS, December 5, 1894.

The popular topic at present is the coming concert of the New Orleans Philharmonic Association. It is the initial concert of the association, and as the members have been practicing under the able leadership of Professor Lepps, it is expected that good numbers will be sung.

The proposed advent of Miss Yaw, the phenomenal singer, who will probably be heard here during Christmas week, is another event much looked for by our music lovers.

The French Opera Company continues to give grand opera to the best of its ability. "Mignon," "Werther" and "Il Trovatore" have been presented with the same cast as before, and received much applause.

The performance last Monday night was undoubtedly one of the best. Bailey sang superbly, and the orchestra, enlarged to a respectable size, helped the singer to triumph over the difficulties of the score. "La Belle Helene," which was popular in Paris and St. Petersburg years ago, was revived last Sunday night, but it did not prove a success.

Thursday night Halevy's "Les Mosquetaires de la Reine" will be revived, and Sunday night "Les Noces de Jeannette" and "Le Petit Faust" will be presented by the comic opera troupe.

The coming recital of the New Orleans College of Music promises to be a great success, as several young Creole amateurs, said to be excellent musicians, will be heard for the first time.

J. NELSON POLHAMUS.

LOUISVILLE.

LOUISVILLE, Ky., November 29, 1894.

LAST week Miss Carrie Kriegshaber gave an artistic musicale in the Smith & Nixon concert room. Miss Kriegshaber, one of the most cultured and musicianly young ladies of Louisville, has studied in New York and Boston. Mr. McDowell was one of her latest teachers. Her technic is excellent and her accompaniments are charming, sympathetic and musicianly. Miss Beatrix Peixotto, mezzo soprano, and Mr. Karl Schmidt, violoncellist, were the assistants. The program was:

Sonate for piano and violoncello, op. 5, No. 2.....Beethoven
Adagio sostenuto ed espressivo.

Allegro molto piu tosto presto.
Arietta, "Quella fiamma che m'accende"....Benedetto Marcello
Violoncello solo, "Fantaisie Hongroise," op. 7....Grutzmacher
Songs.....Schumann

"Der Nussbaum."
"Dichterliebe," Nos. 1, 2 and 3.

"An den Sonnenschein."
Sonate for piano and violoncello, op. 45, No. 1.....Mendelssohn
Allegretto scherzando.

Allegro vivace.

Miss Beatrix Madura Peixotto lately came to the city as a vocal teacher, announced as diplomée by Marchesi, to teach her method in America. Miss Peixotto was a student in the Everest Vocal School in Philadelphia a few years ago under Miss Eleanor Everest, Marchesi's first diplomée for this country.

Mr. Schmidt's violoncello solo was exquisitely played. He received an enthusiastic encore, and then gave Popper's "Papillon," a butterfly that is sure to inspire the audience with good nature.

A new departure, a boys' choir, has caused a ripple of delighted surprise to cathedral service musically inclined people. The excellency of the singing of this boy choir at the cathedral (formerly Christ's Church) is due to the musicianly skill and knowledge of vocal art of the very accomplished young organist and

teacher, Mr. Horace Brown, who has lately made Louisville his home. The forty-five voices under his care for the last two months already show able training in the triune attributes of tone, force, pitch and quality. Their climaxes are thoroughly artistic and the tone quality carefully preserved. Mr. Brown's organ accompaniments are strongly Wagnerian, in that his effects are produced by orchestral harmonies rather than in harmonies of vocal quality; he evidently understands the moral or harmonic principle of musical science which blends time and melody into chords to touch our emotions.

Mr. J. S. Semple between 1865 and 1867 had the patience and perseverance to form, teach and maintain a boy choir for antiphonal service at St. Paul's, but musical feeling was probably not up to the grandeur of such service, and the choir was not encouraged and was allowed to disperse.

At the next concert of the Musical Club Miss Marie Louise Bailey will be heard.

OCTAVIA HENSEL.

DENVER.

DENVER, November 25, 1894.

WE have had a plentiful supply of music in our city during the last four weeks, but little of a kind to interest earnest musicians. Weekly Sunday evening concerts are given by Dion di Romandy and his orchestra, assisted by Edwin W. Hoff. The public would hardly agree with anyone who made the assertion that the programs as well as the playing could not be vastly improved upon. The critic of a daily paper aptly remarked that the programs seemed to be made up according to the price of the tickets (25 cents). The house is always packed, but it might be just as well filled if the orchestra were better prepared for work and played a few novelties. Mrs. Romandy is an excellent violinist, and will no doubt improve things after a while. Mr. Hoff also is too good an artist to waste his talent on "Sweet Marie," even if someone who knows no better does request him to sing it. He is very popular in Denver, and when he sings something from "Robin Hood" the audience is wild with delight.

Dr. J. H. Gower is giving a series of semi-monthly concerts, fifteen for \$3. The music is of the best, and he is usually assisted by good local artists. It seems a pity that such music can be heard for 15 cents, and perhaps these same artists will feel the bad effects when they want the public to pay 50 cents at their own concerts. Mr. Sobrino, pianist, has assisted at two concerts, and Mr. Paul Stoeving, violinist, took part in the last.

October 24 a vocal pupils' concert was given by Mr. Adams Owen, one of our best baritones and soloists at the cathedral. When he does not force his voice Mr. Owen is a delightful singer, especially for oratorio work. Mr. Wilford Russel, baritone, has also given two concerts.

November 15 a concert was given by Mrs. W. J. Whiteman, contralto, and Miss Dolce Crossmayer, pianist. Mrs. Whiteman, who is a pupil of Hattie Louise Sims, continues to make astonishing progress. Two years ago she was little more than an amateur, while to-day she sings with the finish of an artist. We have no better contralto in Denver. Miss Crossmayer is a former pupil of Carlos Sobrino and a very clever pianist. She received a medal at the World's Fair, and has won much praise at home for her careful work.

Mrs. Sobrino has returned to Denver after several months in Germany, during which time she not only received instruction from Lilli Lehmann-Kalisch, but also made a number of successful appearances. She was the soloist at the last Männergesangsverein in Düsseldorf, and after "Agatha's" aria from "Freischütz" was recalled six times, the chorus and orchestra joining with the audience in expressing their delight. Mrs. Sobrino made her reappearance here on the 24th, when Rossini's "Stabat Mater" was given by the Choral Society under Henry Houseley's direction. The general ensemble of the performance was far better than last year, and the quality of tone has been much improved by a general weeding out. The other soloists were Mrs. J. A. Robinson, contralto; Harry Martin, tenor, and Adams Owen, basso. We always knew Harry Martin had a high voice, but his singing of the "Cujus animam" was a revelation, taking one back to the old days when Campanini gave us so much pleasure. His voice strongly reminds one of the Italian artist. The other soloists also did fine work.

Paul Stoeving announces a violin recital to take place in December, and Frederick Howard has deferred his concerts till that month.

Mr. Everett H. Steele, pianist, gives a recital November 27, when he will play from the works of Bach, Schumann, Liszt and Sgambati, with whom he has been studying a few months.

Benjamin Jarecki's death has already been noted in THE MUSICAL COURIER. The young man had but just begun his career, and the news of his death was a great shock to his friends here.

This fall Denver has developed a musical neighborhood. Within five minutes' walk of each other dwell Mr. Sobrino, Hattie Louise Sims, Paul Stoeving, Mr. Heiland, of Romandy's orchestra, and others, including your humble servant,

CORDELIA D. SMISSAERT.

Cincinnati Orchestra.—Herman Schmidt, concert-master of the Seidl Orchestra, will lead the violins of the new Cincinnati orchestra. Mr. Van der Stucken, who will conduct the first three concerts, is expected in Cincinnati about January 7.

A Dramatic Cantata.—"Jephtha," a dramatic cantata, was given for a second time recently, quite successfully, by the young folks of the Walnut Hills Congregational Church, Cincinnati, and other congregations, to a large audience. So much time and pains had been given to its preparation, and the audience at the first hearing was so well pleased, that a repetition was deemed advisable. The scenes were made realistic by the costuming, which lent an additional zest to the performance.

The Model "Elsa."

THERE was but a suggestion, a suppressed intimation of the music from Thomas' "Mignon," only a clouded hint, for the reason that the home rehearsal of the polonaise was subdued in tone—sung in such a careful, low voice that the melody went but a little beyond the precincts, as Nordica ran through the rôle of "Filina."

However, as she concluded her task, she welcomed the representative from THE MUSICAL COURIER.

"Of course you know that opera engagements have the first demand upon my time," she began. "It is therefore not incumbent upon me to ask your pardon for keeping you waiting. Work? Yes, all the time. I sing the part of 'Filina' to-night, as you know. Invitations social? Scores of them! But I am too busy to respond personally. Offers to sing in festivals, oratorios, concerts, after my opera season closes? No end of them! The flocking about me of old friends and the meeting of new ones since my return to America? Their names are legion!

"But I must sacrifice many pleasures for my work. I love my work. Let us make immediate reference to a character which I played a few nights ago. Every artist has a conception. Each conception is the mother of a desire. Each desire is the index of a result. The character of 'Elsa' in 'Lohengrin' affords me certain opportunities. Is it too much to say that at this period I have a firmer grasp upon the rôle of 'Elsa' than I ever experienced before? It cannot be denied that my appearance in the character was kindly criticised in Germany, and I am sure that time will work out the convincing proof that my success in this part has been duplicated in America."

"An engraved record cannot be denied. So let the inevitable flaunt its own flag. Now as to the future. What are your intentions and prospects?"

"Well, my career at present is bounded by my obligations to Messrs. Abbey, Schoeffel and Grau. That holds me until the end of March, 1895. The season includes, besides, New York, Boston and Philadelphia. Beyond that season I have laid no decided lines. I am not at liberty to do so. Incidentally, I will say that I have received offers from Sir Augustus Harris, of London, and M. Gaillard, of Paris. Yesterday (Sunday) I had two cable dispatches, one from St. Petersburg, and the other from Moscow, offering engagements for February, March and April, for the spring season of grand opera."

"Of course those propositions would include 'Lohengrin,' 'Aida' and 'L'Africaine.' But I could not consider the offers. I have been invited by Cosima Wagner to sing in Bayreuth in 1896. But my future is too uncertain to entertain the invitations. From Vienna I have also had offers, and was pressed to accept an engagement, particularly in view of the fact that I could not respond to a former demand for my services."

"I will now ask you to state your impressions gained during this appearance in New York."

"Well, I will answer that I find the present opera season more brilliant than ever. The choruses are wonderfully improved. Reverting to the performance of 'Lohengrin,' I will say that, in total, the production was wonderfully improved. It was marvelous. It could not have been better. I will add that in the mise en scène Mr. William Parry made some improvements that brought out grand effects. Besides, Mancinelli, who led, entered perfectly into the Wagnerian spirit by his tempi and by virtue of his treatment of the opera—surmounted difficulties that are usually consigned to and considered difficult by much larger orchestras."

"Referring to the future productions. Will you speak of them?"

"Only in one instance—Verdi's 'Otello.' I am studying the rôle of 'Desdemona,' in which I expect to appear with Tamagno and Maurel. I like the rôle. I shall study to please. The result? Ma foi! time will tell. I am in the hands of my friends. Their generosity in the past would seem to be indication enough of my future reception."

And the critics? THE MUSICAL COURIER representative endeavored to ascertain if Mme. Nordica regarded all critics as belonging in the category of men who had failed as authors or composers, but she resumed her practice of the rôle of "Filina," drawing the blind of silence over the interview.

New York Philharmonic Society.—The Philharmonic Society's second public rehearsal and second concert of the season are to occur on Friday afternoon and Saturday evening of this week at Carnegie Music Hall, New York. Mme. Lillian Blauvelt and Mr. E. A. MacDowell, pianist, are to be the soloists. In memory of Rubinstein, who was elected an honorary member of the society in 1873, his overture to "Antony and Cleopatra" will be the first number of the concert. Other numbers will be the Beethoven Symphony No. 8, F major, op. 93, and Wagner's "Funeral Music," composed after melodies from "Euryanthe" for the interment of Weber, which will be given for the first time in America. MacDowell will play his own piano concerto, No. 2, D minor, and Blauvelt is to sing "Ophelia's" scene from "Hamlet."



LEIPZIG, November 12, 1894.

NORDICA'S popularity, the result of her two engagements at the Opera, caused the Gewandhaus to be filled twice for the fourth concert, a rehearsal and an evening performance. Nordica has had a very great influence upon Leipzig. A powerful clique hitherto has made it almost impossible for an outside artist, especially coloratur, to receive fair treatment. In fact, few feminine stars are ever engaged for "Gastspiele," and the few exceptions are almost invariably dramatic singers.

All artifice was brought into play long before Nordica sang here to prejudice to the public against her. But, fortunately, for once trickery was of no avail, and Nordica sang and played right into the hearts of the people. Of course those papers whose policy it is to antagonize Nordica printed hateful criticisms, the "Tageblatt," the largest paper of Leipzig, whose critic is a vicar in a public school and not a musician, even daring to compare her to chansonette singers, and printing that wonderful comparison in italics. There is, to the credit of Leipzig, be it said, an indescribable indignation at this act. At any rate, this faction carried it too far this time, and the wrong to Nordica has excited a feeling of revolt and resentment against the clique, newspaper and otherwise, which promises to be far reaching in its results.

Nordica's triumphs were repeated, aye, surpassed at the Gewandhaus concerts. The insolence of two or three hisses came very near causing scenes that in the Gewandhaus would have been unprecedented. And Nordica fairly outdid herself. She has brought the Leipsicers to recognize that they themselves are the losers by their Philistine overestimation of local lights, and that further lethargy in regard to factions and cliques will in time lower the standard of art here to that of the smallest provincial cities. This was the program:

- "Aus der neuen Welt," Symphony No. 5, E, op. 95 (first time).....Anton Dvorák
Adagio.
Allegro molto. Largo.
Scherzo. Molto vivace.
Allegro con fuoco.
Recitative and cavatina, from "Queen of Sheba".....Ch. Gounod
Sung by Mme. Lillian Nordica, of New York.
Fest Overture.....R. Volkmann
Aria of "Elizabeth," from "Tannhäuser".....R. Wagner
Mme. Nordica.
Four songs with piano accompaniment:
"Les filles de Cadix".....Leo Delibes
"Im Herbst".....R. Franz
Berceuse.....C. Chaminade
"When Love Is Kind," old song.....
Mme. Nordica.
"Sylphentanz," from "Faust's Höllenfahrt".....H. Berlioz
Recitative and Polonaise, from "Mignon".....A. Thomas
Mme. Nordica.

Dr. Dvorák's symphony was not played under the most favorable conditions. The desire to hear Nordica seemed so irrepressible, and expectation was at such a fever heat, that the interest of the audience at the evening performance was apparently not centred upon the orchestral novelty, as it would otherwise have been. At the public rehearsal each movement received very hearty applause. At the concert the scherzo pleased most, the largo also being received with marks of approval. All in all, it may be said that the symphony made a good impression.

Dr. Dvorák's melodies, negro, Indian or otherwise, seemed to please, particularly in reference to the first movement. While probably no one would gainsay that such melodies are very adaptable to compositions of smaller form, it might be debatable ground whether they are suitable for symphonic treatment. Liszt certainly utilized Hungarian music as perhaps no other composer did, but he knew better than to take Hungarian themes for his symphonic poems or his symphonies.

The characteristic and skillful orchestration and the masterly development of the original material with which the Dvorák symphony abounds was, it is safe to say, generally appreciated. The first few measures of the scherzo were startling in their similarity to the beginning of the same movement in Beethoven's Ninth Symphony. Is not Beethoven's great motive too individual to be used, even for two or three bars, by another?

The Gewandhaus direction is greatly to be commended for the departure from extreme conservatism in submitting this symphony to the public. It is quite unusual in Leipzig to hear a symphony within a year of its publication. The fourth Gewandhaus concert was very interesting and very

successful. Both in conducting the symphony and as accompanist Reinecke quite surpassed himself.

In conformance with their custom the Academic Verein at their first concert exhumed some valuable works by the great pioneers in music. While the Gewandhaus direction confines itself to safe navigation in well-known waters between the great ports, and the Liszt Verein boldly explores strange and unknown shores, the Academic society shapes its course in directions not usually taken by the others, thus seldom coming within hailing distance of them. The orchestra numbers at this concert had been carefully prepared and were played in a finished manner throughout, by the orchestra of the 134th Regiment, Prof. Dr. Kretschmar conductor. Each of the pieces received liberal applause.

Brotsky, playing here for the first time since his return from America, was enthusiastically received. In Leipzig he is much thought of, especially as a quartet player. Classical repose and a conscientious appreciation of Bach's characteristics were the dominant features of his playing of the concerto as well as the encore, Bach's chaconne. Without in the least wishing to undervalue his importance and rank as a violinist, my own choice would have been that if America had to lose a violinist it should be Brodsky rather than Kneisel, Listemann or any one of several others.

Mozart could not write badly, even for two pianos. His composition for two pianos sounded less like two pianos than any I have heard played, and that is the highest compliment I can pay it. It was creditably played, especially the part by Mr. Zwintscher. He showed excellent musicianship, and technically it was well suited to him. His partner, Miss Elizabeth Schmidt, displayed an insufferable amount of effusiveness, which was meant for feeling. She put an amount of feeling into the concerto that would have sufficed for half a dozen. Technically her part was acceptable. The concert as a whole was a decided success. This was the program:

- Concerto grosso (No. 2, F major), for two solo violins, solo cello and string orchestra.....G. F. Händel
Andante larghetto. Allegro. Largo. Allegro non tanto.
Concertino: Messrs. Hamann, Duell and Piltz.
Concerto (A minor), for violin and orchestra.....Bach
Allegro. Andante. Allegro assai.
The solo violin by Professor Brodsky.
Suite from "Platée".....Ph. Rameau
Overture. Loure. Menuett dans le gout de vieille.
Chaconne.
Three movements from "Don Juan" ballet by.....C. W. v. Gluck
Overture, Andante grazioso. Brillante, Allegretto risolutto, Allegretto. Allegro, Grazioso, Larghetto.
Allegro.
Concerto (E major), for two pianos and orchestra.....W. A. Mozart
Allegro. Andante. Rondo.
Piano, Miss E. Schmidt, Mr. R. Zwintscher.
Sinfonie (B major, No. 12, Breitkopf & Härtel).....J. Haydn
Grave, Allegro. Adagio. Menuett. Presto.

The Lehrer Gesang Verein does Leipzig great credit. Hans Sitt as a drillmaster can hardly be surpassed, and he is not only an excellent drillmaster, but also a very capable conductor. Mr. Sitt is above all things thoroughly conscientious, and the concerts of the several societies under his guidance are always among the very best. To him it is also largely due that the pupils' orchestra at the Conservatory is of a very good grade, and often plays very exacting compositions quite creditably. Under Mr. Sitt's excellent direction the first concert of the Lehrer Gesang Verein was again an artistic achievement of the highest order. This program was heard:

- Credo, Sanctus and Benedictus, for male chorus, op. 28 (for the first time).....R. Volkmann
Concerto, for violin (A minor).....H. Vieuxtemps
Mr. Prill.
Lieder—
"Die Waldblume".....Bernh. Vogel
"An die Leyer".....F. Schubert
"Unbefangtheit".....C. M. v. Weber
Mrs. Metzler-Loewy.
Two male choruses—
"Song to Aegir".....H. M. Emperor William II.
"Johannisnacht am Rhein".....M. Meyer-Olbersleben
Lieder—
"Wenn auf den Gassen".....
"Dein".....Sitt
"Hingegeben".....
Mrs. Metzler-Loewy.
Solo pieces for violin—
Legende.....H. Wieniawsky
Souvenir de Moscow.....
Three male choruses—
"Vollmondzauber".....J. Rheinberger
"Es ist ein Traumlicht über Dir".....H. Sitt
"Jagdlied" (with accompaniment of four horns).....E. Kremser

The Volkmann Credo, Sanctus and Benedictus proved very impressive. It was sung magnificently and made a grand effect. The composition by Emperor William was not received enthusiastically, in fact the very subdued applause was surprising. Well, while it is a very creditable first effort by an amateur, it merits no place on a concert program. Still Aegir is being thoroughly introduced in Leipzig, from concert halls to refined concerts; even the Liszt Verein announces it for their next concert.

The new chorus, unaccompanied, by Hans Sitt, was very well received, and justly so. It is an excellent composition and may be strongly recommended to male choruses in America. It will undoubtedly prove very taking whenever well sung. Musically it was greatly superior to the other choruses, excepting the Volkmann composition.

Mrs. Metzler-Loewy distinguished herself particularly by her excellent Vortrag. Her selections were good and well sung. The composition by Bernh. Vogel is very superior, and the Sitt songs exceedingly pleasing.

Mr. Prill, the concert master of the Gewandhaus orchestra, quite outdid himself. His tone volume he has developed very much within the last year, and withal he is entitled to rank among the first as a violinist. Mr. Prill is a credit to Leipzig.

Many of the deplorable conditions in music have been exposed and combatted in the columns of THE MUSICAL COURIER, but one of the greatest impositions upon the American musical public has received so far little or no attention.

I am decidedly in favor of free trade in music, and do not approve of the blind patriotism of some Americans whose favoritism to American taught artists or the productions of American born composers is harmful to the development of music rather than otherwise.

But it ought not to be that it is almost essential for an artist to have European credentials in the form of press notices before he or she may hope for a hearing in the States, or that it is necessary first to have been a success in England. There have of course been exceptions where American artists have become generally appreciated solely on the strength of their merit. But they are the exceptions, and the numerous circulars and newspaper quotations of European criticism that are circulated testify most strongly that the general public in America is to a very large extent still laboring under the delusion that favorable European criticisms are always significant of artistic worth and consequently essential. If they knew the feeling of many artists here upon the insincerity and unreliability of very much criticism, and if they could realize how many artists (excellent artists, too) attribute their unfavorable criticisms to the fact that from principle they never court or pay for favorable criticism, or because some powerful clique antagonizes them, the worth of European criticism would be materially diminished.

Despite the fact that criticism in Leipzig is at a stage where the incompetency and insincerity of many of the critics of the leading papers are town talk and the subject of long articles in the few papers that have remained invulnerable and maintained a high standard, what artist would undervalue the desirability from a commercial viewpoint of favorable Leipzig criticism?

The "Zeitspiegel" in the issue of November 1 heads its leading editorial as follows: "It is known that in no other of the large cities in Germany are criticism upon theatre music and art, as well as the general journalistic conditions, as deplorable as in Leipzig. Leipzig journalism does not embrace one single authority, all being but breadwinners of an inferior class, and their pens are as dull and addicted to meaningless phraseology as their heads are empty and devoid, with few exceptions, of elementary knowledge, and their minds unscrupulousness."

In view of such conditions is it not time for Americans to say, "Put away your European criticism, we can judge for ourselves; let us hear what you can do."

Harry Brett, according to the "Leipziger Tageblatt," has undertaken the task of translating into German the entire Leipzig correspondence as it has appeared in THE MUSICAL COURIER for the past two years, the same to be published in pamphlet form. Whether Mr. Brett is moved by the laudable desire to improve his English or his knowledge by a careful study of writers upon the subjects he sometimes endeavors to discuss, or whether this publication is for the purpose of submitting to the Leipzig public criticism not influenced by the great clique, has not been divulged.

AUGUST GÖSSBACHER.

A Pittsburg Concert.—The concert by the faculty of the Pittsburg Female College and Conservatory of Music at Oakland M. E. Church, under the direction of Ad. M. Foerster, December 11, was heard by a large audience. The program contained works by Gade, von Weber, Chopin, Wagner, &c. Messrs. Ruhe, Rothleder, Foerster, Carl Retter and Elizabeth Matthews were the soloists.

A St. Louis Choir.—At the Entertainment Hall, Exposition Building, St. Louis, the Bethania Choir, assisted by a chorus of 100 voices, under Conductor Saeger, recently gave the cantata, "Faith Triumphant, or the Healing of Naaman," with the following soloists: Adelaide Kalkman, Ruth Thayer, E. L. Newman, Percy Weston and W. M. Porteous.

Miss Fay's Piano Recital.—Miss Amy Fay last week gave a piano conversation in the parlors of St. Mary's School, at Garden City, L. I. Among the selections played by Miss Fay were Beethoven's grand sonata in C major, op. 53; Chopin's allegro vivace, op. 51; a nocturne by Paderewski, a gnomesreigen by Liszt and a fantasia, op. 17, by Schumann.

Harlem Philharmonics.—The Harlem Philharmonic Society's concerts will be given in the new hall in Hammerstein's Opera House under the direction of Henry Thomas Fleck. Hollman, the cellist; Plançon, and Mme. Blauvelt are to be the soloists. The first public rehearsal and concert will be on December 19 and 20, when Roch's "Nord See Symphonie" will be performed.



Harrison M. Wild.—Harrison M. Wild, the Chicago organist, recently gave an organ recital at Plymouth Church, Indianapolis.

Marie Decca Concerts.—Marie Decca's Concert Company recently gave an entertainment at Tomlinson Hall, Indianapolis. The company is composed of Marie Decca, soprano; Clara Murray, harp; Charles D'Almaine, violinist, and Grant Weber, pianist.

St. Louis Music Hall.—The stockholders of the St. Louis Exposition and Music Hall Association held an election last week and re-elected the four retiring directors, L. D. Kingsland, Richard M. Scruggs, D. M. Houser and L. Methudy. They will serve another term of three years. Their associates on the board are: T. B. Boyd, president; E. O. Stanard, Charles H. Turner, Sam M. Kennard, Clarke H. Sampson, B. Nugent, Ellis Wainwright, H. C. Townsend and Charles Nagel. Mr. Gaiennie is the general manager, and Mr. Davies the assistant secretary.

Piano and Violin Recital.—N. J. Corey, pianist, and Frederick Mills, violinist, were to give their third recital at Hotel Cadillac, Detroit, December 11, with this program: Allegro con fantasia.....Paderewski
(From piano and violin sonata, op. 13.)
Folk song with variations.....Raff
(From piano and violin sonata, op. 78.)
Carnival, op. 9.....Schumann
Violin concerto in G minor.....Bruch

J. Henry McKinley.—J. Henry McKinley, well known as a conscientious singer, has had much success at a recent concert in Oberlin. His oratorio work is highly esteemed, and in "Messiah," Bruch's "Arminius," and Saint-Saëns' "Samson and Delilah," he has few rivals. His engagements this month to sing in "The Messiah" will take him to Chicago, St. Paul, Minneapolis, St. Louis, Marietta, Ohio, and Louisville, Ky.

A Vocal Recital.—W. H. Lawton and Henrietta Beebe gave a vocal recital at Carnegie Hall last Thursday afternoon, with Miss Harriet Amerman at the piano. The musical part of the program consisted of the singing by Mrs. Beebe-Lawton of several songs by Helen F. Hood and an English song by Garrett. She also sang with her husband a duet by Lucantoni.

Is Suicide a Sin?—A musician by the name of W. M. Gardner, of Green Island, near Troy, wrote a poem, "Is Suicide a Sin?" took a dose of morphine, then put on the golden slippers and climbed the golden stairs for an answer.

Twenty-five Dollars' Fine.—A theatrical company giving a show at Charleston, Ill., sent its brass band out to parade the streets. As the music disturbed proceedings in the court house the band was arrested and fined \$25 for contempt of court.

A. A. Farland.—A. A. Farland, the banjo virtuoso, after completing a concert tour of 12,000 miles has decided to locate in New York, and will occupy rooms at 270 West Forty-third street.

Peabody Institute Concerts.—The soloists for the Christmas performance of "The Messiah" at the Peabody Institute, Baltimore, December 27 and 29, will be Miss Hettie Bradley, soprano; Mrs. Alec Irving, contralto; Charles Stuart Phillips, tenor, and Frederic Reddall, bass.

A Pupil of Bristol.—Geo. L. Moore, a pupil of Frederic E. Bristol, has just taken a position as solo tenor at St. Thomas' Church, on Fifth avenue, New York.

Marie Geselschap in Lowell.—Marie Geselschap recently gave a piano recital at Rogers Hall, Lowell, Mass., playing the following program:

Sonata, op. 78, G major.....Beethoven
Scenes from "Childlife".....Robert Schumann
Toccata.....Paradies
Valse.....Chopin
"En Courant".....Godard
Rigoletto fantasia.....Liszt

Bernhard Listemann.—Bernhard Listemann has settled in Chicago as director of the violin department at the Chicago College of Music. His two sons, Paul and Franz, are studying, the former as a violinist with Joachim in Berlin, the other as a violoncellist with Klengel in Leipzig. They will return to this country next summer.

New York Philharmonic Club.—The concert, which was the first of the series which the New York Philharmonic Club recently gave to a very large audience at Plainfield, N. J., had the assistance of Lillian Blauvelt, soprano; Sol Marcossen, violin; and Henri Haagsmans, cello. The second subscription concert will be given by the club De-

cember 18, when Conrad Behrens, Clara C. Henley, and Eugene Weiner will be the soloists.

Mr. Carl in Richmond.—Mr. Carl gave two recitals last week in the Church of the Holy Trinity, in Richmond, Va., and created a furore by his remarkable performances. At the close of the first recital he was approached by a well-known impresario and engaged for an extensive Southern tour, to commence in January and to extend as far as New Orleans. Regarding his work the "Times" said:

About 8,000 musical people heard the afternoon and evening recitals. Mr. Carl's playing was marked by an easiness of execution that was delightful. All of his selections were from the masters, and he showed by his interpretation of them how perfectly, heart and soul, he was in sympathy with his instrument and his profession. The recitals were certainly a tribute of the highest order to the talent of the famous but young organist, so perfect were they in every detail.

The following is from the Richmond "Despatch":

His performance on both occasions created the greatest enthusiasm. Mr. Carl displayed a remarkable talent and an enormous grasp of comprehension and precision.

After the evening recital a reception was tendered Mr. Carl by Mr. and Mrs. Henry T. Meloney.

Hypnotism and Music.—Dean Sudduth, late of the Minnesota University, has been giving hypnotic exhibitions, which, however, were discontinued by order of the university faculty. Among other experiments the following is worth mentioning. "Dean Sudduth is now personally superintending experiments upon a clergyman who has no musical ear—that is, he is not able to distinguish between musical tones sufficiently to take part in singing, which he is greatly desirous of doing. Dean Sudduth is greatly pleased with the progress so far, and fully expects to make the clergyman a good singer, so far as his being able to sing in harmony is concerned. He says, however, that he has no intention of playing the rôle of 'Svengali' to the clergyman's rôle of 'Trilby'."

A Lambertville, N. J., Concert.—Inez Grenelli, vocalist, and Mabel Wagnalls, pianist, last week gave a successful concert at Lyceum Hall, Lambertville, N. J. A well selected program was well executed, to the delight of the large audience.

Rose and Ottilie Sutro.—The ensemble pianists Rose and Ottilie Sutro will give a concert at the New Music Hall, Baltimore, December 18. Geo. W. Fergusson, baritone, will sing the vocal numbers. The program is as follows:

Sonata, D major.....Mozart
Aria, "Roi de Lahore," "O promise of a joy divine".....Massenet
Op. 34, bis, Andante from sonata.....Brahms
Op. 68, Impromptu on a theme from Schumann's "Manfred".....Carl Reinecke
Op. 43, No. 4, "My soul I dip in the chalice".....Robert Franz
Op. 14, No. 1, "Dedication".....Chopin
Op. 73, rondo.....Simons
"Thou art so like a flower".....
"Hands I Love".....
"Gay Gitana".....
Op. 35, Variations on a theme from Beethoven sonata, op. 31, No. 3.....Saint-Saëns

The Scharwenka Conservatory.—The Scharwenka Conservatory, of New York, of which Mr. Emil Gramm is director, has given a number of students' concerts at 37 East Sixty-eighth street. Those of November 10 and December 1 were exceptionally fine exhibits of the talent with which many of the pupils are blessed.

The concert given last Saturday in memory of Anton Rubinstein was eminently successful and quite in keeping with the high aims of the conservatory. On this occasion Mr. Frederic Dean gave a lecture—"Rubinstein; the Man and his Music." Mr. A. Victor Benham played Rubinstein's romanza from the D minor concerto, and "Kammenoi Ostro, No. 78." Miss Emily Winant sang several selections.

E. I. Stevenson.—Mr. E. I. Stevenson, the well-known writer and music critic of the "Independent," has been ill several weeks of rheumatism. He is now recovering.

Arthur Friedheim's Success.—When Arthur Friedheim last played at Elmira he created great enthusiasm. A critic in the "Daily Gazette," of that city, after dwelling in detail on the numbers of his program, concluded as follows:

Of course at a Friedheim recital the moment of supreme interest arrives when he approaches the Liszt group. Mr. Friedheim gave three Liszt numbers last night—the "Harmonies du Soir," "Pastorale" of course closing with a rhapsodie and choosing the second one. In these numbers he was superb. The rhapsodie was naturally the greatest number, and in this the pianist seemed fairly to revel; and yet, even in the massive climaxes, there was an absence of the usual crash and bang which pass for virtuosity. Friedheim has been accused of sacrificing mentality to technic, but surely the player who can restrain the temptation to overpower with mere noise in the finale of a Liszt rhapsodie proves himself an artist intellectually as well as a master of technic. Gifted as Friedheim is he is showing growth, and comparing his work last night with that on an occasion three years ago one cannot fail to be impressed by the development of the intellectual in this great pianist.

Roeder, of Boston.—It certainly must be a great satisfaction to Martin Roeder, the vocal teacher, now residing in Boston, that Max Alvary and Nicolaus Rothmühl, the principal tenors, appearing next February with Walter Damrosch's German Opera Company, are his pupils and have been for many years. In fact, Alvary's first public appearance was at a concert of the "Società Corale" in Milan, Italy, conducted by Martin Roeder, when his favor-

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ite pupil, then under his real name, Achenbach, took the tenor part in Mendelssohn's oratorio, "St. Paul," performed at that time for the first time in Italy. Rothmühl, the tenor, readily acknowledges that the success of his career is solely due to the splendid training of his voice by Martin Roeder.

Stavenhagen and Gerardy.—The first two concerts by Bernhard Stavenhagen, assisted by Jean Gerardy, will take place in Carnegie Music Hall this evening and Saturday afternoon. For to-day this is the program, Mr. Damrosch conducting the orchestra:

Prelude to "Die Meistersinger".....Wagner
Concerto for violoncello.....Raff
Master Gerardy.
Bacchanale from "Samson and Delilah".....Saint-Saëns
Concerto in C minor.....Beethoven
Mr. Stavenhagen.
Fantasia on "Le Desir".....Servais
Master Gerardy.
Hungarian Fantasia.....Liszt
Mr. Stavenhagen.

Mr. Carl's Twenty-fifth Recital.—Mr. Carl's final recital of the present series at the First Presbyterian Church, New York, will be given next Monday afternoon at 4 o'clock, and the program will contain a selection of the compositions that have been especially written for and dedicated to Mr. Carl. This is the order:

"Marche Religieuse".....Aloys Clausmann, Paris
"Noël" (a Christmas pastorelle).....Theodore Dubois, Paris
Concert piece (MS.; new).....B. Luard Selby, London
(First time in America.)
Recit. "See now the Bridegroom" ("Christmas Oratorio")
Aria, "Prepare Thyself Zion".....J. S. Bach
Miss Marguerite Hall.
Canzona in E major.....Samuel Rousseau, Paris
Communion in A flat.....Alexandre Guilmant, Paris
Toccata (MS.; new).....George MacMaster, Paris
(First time in America.)
Aria, "O Brahma! Maître de la vie" ("Djelma").....Ch. Lefebure
(First time in America.)
Mr. George L. P. Butler.
Allegretto in B flat.....Theodore Salomé, Paris
"Triumphal March" (MS.; new).....Charles A. E. Harria, Montreal
(First time in the United States.)
Violin solo, "Meditation Religieuse" ("Thaïs").....Jules Massenet
(New; first time in America.)
Miss Dora Valesca Becker.
Andante con fuoco et toccata (new).....Henri Deshayes, Paris

Mrs. S. C. Ford.—Mrs. S. C. Ford, of Cleveland, Ohio, will sing in "The Messiah" with the Apollo Club, Chicago, December 20, and with the Arion Club, of Milwaukee, December 21.

Ellen Beach Yaw.

THE elegant supplement with the portrait of Miss Ellen Beach Yaw in this number will give a fair idea of what this young singer looks like. Her personality is extremely winsome, as is her voice, both of which are taking up much space in Southwestern newspapers. Miss Yaw since her advent in Texas a month ago has sung to tens of thousands of enthusiastic people, and with the exception of a concert in Dallas good health enabled her to fulfill all her engagements, to the eminent satisfaction of the critics on the daily press.

Prior to her Texas engagements she appeared with great success in Baltimore, Washington and Richmond, Va. In Columbus, Ohio, she is wanted for a second concert; so is Washington anxious to secure her again. Her engagements in Texas have been so highly remunerative to the local managers that in nearly every case a return engagement has been offered. If the numerous demands to hear Miss Yaw are granted to the Southern managers there are slim chances of listening to her sweet, high range soprano in Eastern cities this winter.

The Houston, Tex., "Post" compares her with Patti, giving the latter credit for more volume, but not for the sweetness and sympathetic quality of Miss Yaw's voice. The Houston "Herald" says that having heard Patti and Yaw it must acknowledge that while Patti's voice is fuller and more powerful, Miss Yaw undoubtedly has one of the most wonderful voices ever heard. The Houston "Daily Age" says: "People come prepared to make comparisons based upon their fond and lasting memories of their lyric idols, Nilsson, Patti and others, because Miss Yaw was heralded with announcements that would naturally provoke such comparisons. To say that she successfully stood the test is paying the new aspirant for lyric honors a very high compliment, but she did so, nevertheless. She equaled if she did not surpass all expectations."

At Waco Miss Yaw sang during the Cotton Exhibition and over 3,000 people greeted the singer nightly. It was there where her presence of mind in coming to the footlights as if to sing arrested the audience, which had arisen panic-stricken by a cry of "fire!" which came from the gallery, where a woman had fainted. Miss Yaw only remained a minute or less, just enough to accomplish her purpose. It was a great hit.

The other members of Miss Yaw's company are Miss Georgiella Lay, pianist, and Maximilian Dick, violinist. They are both fine artists and they reap their share of applause on this remarkable and triumphant tournee.

Two Orchestral Concerts.

THERE were two orchestral concerts of interest during the past week. The Boston Symphony Orchestra gave its second concert of the season in the Metropolitan Opera House last Thursday evening and the New York Symphony Society gave its second afternoon concert Friday in Carnegie Hall, and its evening concert last Saturday.

Here is what Mr. Paur's organization presented in the way of a program, rather a melange:

Symphony No. 7, in A major, op. 93.....Ludwig van Beethoven
Soli for violin—

Adagio from Concerto No. 1, in G minor, op. 26.....Bruch
Concerto in D major.....Paganini
Mr. César Thomson.

Overture, "Die verkaufte Braut".....Bedrich Smetana
"L'Arlésienne," orchestral suite No. 1.....Georges Bizet
Symphonic poem, "Les Préludes".....Franz Liszt

This scheme was not adhered to, as Mr. Thomson, without any previous notification, substituted the first movement of Bruch's second concerto (D minor) for the more familiar slow movement in E flat from the first concerto.

Mr. Paur was in a burly mood. He read the symphony in a reckless, even noisy manner, taking the allegros too fast and the poco sostenuto to the opening movement too slow. The scherzo was well played, however, while the last allegro was not only con brio, but with rudeness. Over-accentuation seemed to be the particular humor of the conductor, and Beethoven was served up with the most lurid tintings.

The symphony was not nearly so satisfactorily played as the C minor last season. The Bizet numbers are out of place on a classical program, being *al fresco* in manner and savoring of the vaudeville. Mr. Paur is as unhappy as Mr. Seidl when he attempts works of the French school. He is not a versatile man, and his touch lacks delicacy, his temperament vivacity. Mr. Paur is bourgeois, honest and simple in his notions of things musical, and when he is not rough he is respectable and middle class in sentiment.

The orchestra made a fine thing of Smetana's "Bartered Bride," which is no novelty here. The strings were excellent, although dense in tone at times, but the overture was played with dash. The wood wind distinguished itself in the Bizet minuet, and the trumpet in the allegretto of the symphony was off. This was accounted for by illness of the player, who is suffering from rheumatism. Liszt's preludes lacked brilliancy, color, precision, and oddly enough the string orchestra seemed to suffer in the matter of resonance. As a program it was entirely too long and illogically constructed.

Mr. Thomson played marvelously well. Always objective, he stands apart from his work, which is the supreme exemplification of art for art. The adagio was played in sculptural style, without the intimate warmth in its rather banal measures which Ysaye infused at the later concert. The Paganini concerto was a miracle of virtuosity and a run of octaves in rapid tempo at the close set the audience wild with enthusiasm. Comparisons between Thomson and Ysaye may be invidious, but seem to be inevitable this season. We can say, with Goethe of himself and Schiller: We are both a couple of big fellows. The next concert of the Boston Band will take place January 10, 1895.

While it was meet and just that Rubinstein's memory should be honored, yet the substitution of his "Ocean" Symphony for Brahms' lovely Second Symphony was not a very happy one in the musical sense. Mr. Damrosch wanted an "in memoriam" and so selected the "Ocean" as the piece de resistance for his second concert of the Symphony Society. This was his program:

"Ocean" Symphony.....Rubinstein
Concerto No. 2, for violin with orchestra.....Bruch
M. Ysaye.

"Tristan and Isolde," "Liebesnacht" (Scene from Act II)...Wagner
Arranged for orchestra by Walter Damrosch.

Theme and variations, for violin (new).....Joachim
M. Ysaye.

Prelude to "Hansel and Gretel" (new).....Humperdinck
(A fairy play in three pictures.)

Five movements of the symphony were played. Rubinstein, who is garrulity personified in his symphonic work, composed this second symphony in C in 1857 or thereabouts. It was first played in this city by the Philharmonic Society in 1871. Rubinstein added two supplementary movements, an adagio and a scherzo, and in 1882 another movement called the "Storm" was added. The work of course was irretrievably weakened. As a matter of fact it is not a great work, though it is what the Germans call a "genial" composition. Rubinstein says nothing new, nor does he say it particularly well. The symphony has its interesting movements, and in the scherzo the Russian bear shows his claws, but the trio relapses into a Mendelssohnian mood, the Mendelssohn of "The Midsummer Night's Dream." The work might have been written by a mild, bespectacled German kapellmeister with an enormous reverence for the classics. The Symphony Orchestra under Mr. Damrosch played the work with abundant vigor, but not much finish at the afternoon concert. Saturday evening it went much smoother.

Mr. Ysaye was in especially good form. He played the second concerto of Bruch with superb fire and dash. Not

intellect predominated not in his interpretation, but all was warm blooded and musical. He played the Joachim Variations—a scholastic work—with ease, and the variation à la Czardas and the finale with fine sweep and dash. He played Bach as an encore at both concerts, and was recalled many times.

It must be confessed that Mr. Damrosch's excellent arrangement of the vocal parts of the "Liebesnacht" for orchestra, did not take the place of the human voice. The novelty by Engelbert Humperdinck was wholly enjoyable. A fresh, individual piece of music with "Meistersinger" coloring toward the close, it augurs much for the young composer's future. Absolute mastery of material, plenty of melodic invention and an orchestra language which is simply golden are the distinguishing characteristics of this prelude, which possesses also humor and delicate, naïve fancy. We long to hear the opera in its entirety, and can readily credit the accounts of its tremendous success in Germany. The third concert of the Symphony Society takes place January 5, with the usual afternoon concert January 4.

Rubinstein the Artist.

ANTON GREGOR RUBINSTEIN was born on November 16, 1829, in the village of Vichvatintz, Russia. His parents were in moderate circumstances. While Anton was still an infant they removed to Moscow, where his father established a small pencil manufactory, and his mother, a highly educated woman, became a teacher in the Imperial Seminary. The boy's talent for music manifested itself at the age of four, and his mother undertook his instruction. At the age of eight he knew all she could teach him, and she applied for advice to Alexander Villoing, a pupil of John Field, the English musician. Anton and his younger brother, Nicholas, were put under Villoing's charge. Anton began to compose almost immediately, and his progress in playing was so great that he was exhibited at a concert in Moscow on July 11, 1839, when he was in his tenth year. During the next three years he traveled over Europe with his master, giving concerts as a "wonder child." His playing must have been remarkable even at that early period, for under his mother he had studied the works of Hummel, Hertz, Moscheles, Kalkbrenner, Czerny, Diabelli, and Clementi, and at his first concert in Moscow he played an allegro from a concerto by Hummel, an andante by Thalberg, and four minor pieces by Field, Liszt and Henselt.

His tour, which began in 1840, originated in the desire of his mother to have him put to work in the Paris Conservatoire, and thither he went with Villoing. He was not admitted, however, owing either to the hostility of Cherubini (then Director of the Conservatoire) to foreigners or, as Rubinstein suggests in his autobiography, to Villoing's reluctance to part with the young prodigy. According to his own account he remained in Paris a whole year, and had no lessons except from Villoing. He gave some concerts in piano makers' halls, and at one of these, in 1841, Liszt, Chopin, Leopold Meyer and other celebrities were present. Rubinstein played alone and also with Vieuxtemps. At the close of the concert Liszt kissed the boy and exclaimed: "Das wird der Erbe meines Spieles!"—"This will be the heir of my playing." That established Rubinstein's name. Liszt advised Villoing to take the boy to Germany, and thither they went, after visiting Holland, Norway, Sweden and England, where the pianist was graciously received by the young Queen Victoria.

In London he had the good fortune to make the acquaintance and win the regard of Mendelssohn, but he did not attract public notice. At any rate Frederic Corder, in his article in Grove's Dictionary, says: "No doubt he played in public; but the periodicals are silent about him, and the only printed mention of him to be found is in Moscheles' diary for 1842 (Leben ii., 90), where he is spoken of by that genial master as 'a rival to Thalberg.' * * * a Russian boy whose fingers are as light as feathers, yet as strong as a man's." In the supplement to Grove's is a note stating that an account of his public appearance in London was printed in the "Musical and Dramatic Review" for 1842. Leaving England he went on a concert tour through Holland, Germany and Sweden, everywhere meeting with warm praise. The boy went home in 1843 and staid there a year.

In 1844 the family moved to Berlin, the parents being now convinced that the development of their young prodigy's talent was a serious duty. In this year he was placed under the instruction of the noted contrapuntist, Siegfried Wilhelm Dehn (born 1796, died 1858), teacher also of Glinka, Kullak and Kiel, who put him to work at harmony, counterpoint and composition. Mendelssohn and Meyerbeer were both in Berlin at this time and took a kindly interest in the boy. Both of them used their influence to curb the unruly spirit of Rubinstein, and they doubtless did much in guiding his talent toward self-control and repose. The lad wrote a sonata for piano and cello, some songs and piano pieces at this time which showed the benefits of the wise guidance of his teacher and his renowned patrons.

Gregor Rubinstein, the father, died in 1846, and Anton was thrown upon his own resources. His mother, brother

and sister returned to Moscow and he set out for Vienna, because, as he records in his autobiography, "it was a great musical centre and Liszt lived there." The great Liszt, however, received him coldly, and told him that "a talented man must win the goal of his ambition by his own unassisted efforts." Rubinstein gave lessons, lived in a garret, and composed incessantly. Often he suffered from hunger. Liszt, however, had not forgotten him, and one day hunted him up and at once invited him to dinner—"a most welcome invitation," says Rubinstein, "since the pangs of hunger had been gnawing me for several days. After that I was always on good terms with Liszt until the time of his death."

In 1847 he went on a concert tour through Hungary with Heindl, a flutist. They conceived the notion of coming to America, and on returning to Berlin in 1848 Rubinstein consulted Dehn, who persuaded him to abandon the plan. He settled down to work at composing and teaching. Much that he wrote at this time he afterward recast or, with a severity of self-criticism which has not characterized his later years, destroyed. However, "Six Songs of the People," set to texts by Lowenstein; his "Persian Songs," and two piano concertos, No. 1, Opus 25, in E, and No. 2, Opus 35, in F, are still favorably known.

On his return to Berlin he took lodgings in the Behren Strasse. The capital of Prussia was just preparing for the revolution. Rubinstein was there when it broke out, and he was so eager to go out into the streets that his landlady locked him in his room. "At that time," said Rubinstein in 1890, "I had no idea that with the revolutionary movement a great change would be wrought not only in politics but in art as well." The troubles in Berlin deprived him of his lessons, and he was forced to set out for his home in Moscow. And now he met with an awkward adventure, which had much to do with shaping his future.

He had to cross the Russian frontier, and he did not know that a pass was necessary. Consequently he had none. The strange hieroglyphics of his scores excited the suspicions of the Russian police, and his trunk was taken away from him. He was told to apply for it at St. Petersburg. He never saw it again. Worse than that, the police refused to believe any of his statements. He convinced them by playing the piano that he was, indeed, a musician, but that did not help him. Count Vielgorsky, who knew him, was sent for, but could do nothing. He, however, mentioned the matter to the Grand Duchess Helene, a generous patron of the arts, and through her influence Rubinstein was released from prison. She was endeavoring to start a new era in music, and she summoned Rubinstein to her court.

He remained in St. Petersburg, studying and composing. He gave music lessons at from 1 to 35 rubles, and he wrote operas in the German and Italian styles. And he labored to found a musical profession, which at that time did not exist in Russia. There were no Russian composers except himself and Glinka, and Glinka was only a nobleman and landlord who practiced music for love of it. The tremendous importance of Rubinstein's work can be understood when it is recorded that he not only founded in 1859 the Russian Music Society for the production of larger orchestral works, at the head of which he stood for nine years, but in 1863 he established the St. Petersburg Conservatory. This labor alone entitled him to the gratitude of his countrymen, though in his autobiography he heaps the praise for the labor on Kologrigov, who, he says, devoted his entire fortune to the cause. The enlightened patronage of the Grand Duchess Helene also had much to do with the success of these projects. Among the first instructors in the Conservatory were such eminent musicians as Leschetizki, Dreischok, Davidoff, Nissen-Salomon and Wieniawski, and in the first class were Tchaikowsky, Annette Essipoff, Cross and others of repute.

In 1850 Rubinstein wrote a Russian national opera, "Dimitri Donskoi," which gave a powerful impetus to the artistic development of the music of his native land. Three minor operas, "The Siberian Hunters," "Toms the Fool" and "Revenge" were brought out in the succeeding two years. His important sonata, op. 39, for piano and cello; the string quartets, op. 47; the trio in B flat, the violin concerto in G, op. 46; the sonata in F minor for piano and viola, op. 49, all belong to this period. He also produced during these years in St. Petersburg his famous Ocean Symphony, which made him known the world over as a composer; his oratorio, "Paradise Lost;" his operas, "The Children of the Steppes" and "Feramos;" his musical sketches, "Faust" and "Ivan the Cruel," and his sacred musical drama, "The Tower of Babel." His long residence in St. Petersburg suffered but one interruption, when, in 1854, Count Vielgorsky and other friends subscribed an amount sufficient to send him on a tour through Europe, which was one unbroken triumph.

In 1867 he resigned the directorship of the St. Petersburg Conservatory "on account of dissensions." It is generally conceded that he himself was to blame for the difficulties. In fact he says in his autobiography: "This breach was partly caused, no doubt, by my hasty temper, for I am ever in deadly earnest, and the affairs of the Conservatory lie very close to my heart." He held no official position after his resignation, but devoted himself to composi-

tion and concert performances. In 1869 the Czar decorated him with the Vladimir Order, which raised him to noble rank. In the course of the same year he made his first visit to England, playing at the Musical Union on May 18 and June 1. In 1870 he rested for a time and thought of retiring from public life, but in the following two years he directed the Philharmonic concerts and Choral Society in Vienna.

In 1873 the resolution to come to this country, formed at the age of nineteen, was carried out. Notwithstanding the brilliant success of the tour, Rubinstein in late years was not enthusiastic about it. He felt that for a consideration of 200,000 frs. he had delivered himself into the hands of his impresario. "There art ends," said he in 1890: "that is factory work. I began to despise myself and art. Frequently I had to play twice and three times in one day." It may be some consolation to know, however, that he did not regard Americans as lowest in the scale of musical taste. He said in 1890:

"Although the entire power of Germany consists at present, unfortunately, in bayonets and unity, which is highly detrimental to civilization, I must yet say that, in my opinion, the Germans are the most musical nation in the world. It may be calculated for instance, that among Germans, 50 per cent.; among the French, 16 per cent., and among the English, only 2 per cent. are capable of appreciating music. In this respect the English rank even lower than the Americans. The English neither feel nor understand music. A true appreciation of the greatest musical composition is found only in Germany."

Rubinstein arrived in this city in September, 1873, and went to the Clarendon Hotel, where he was serenaded on the evening of September 12 by the Philharmonic Society. His first appearance in America took place at Steinway Hall on the evening of September 23. He was assisted by Henry Wieniawski, the violinist; Louise Liebhart, soprano; Louise Ormeni, contralto, and an orchestra conducted by Carl Bergmann. The great pianist played his own A major concerto, air and variations in D minor by Handel, an arrangement for piano and orchestra of Beethoven's "Ruins of Athens" march, Schumann's "Études Symphoniques," and three of his own minor compositions. The enthusiasm was great, and he was recalled over twenty times. The news that Rubinstein was as great as his fame quickly spread, and at the second concert, on September 25, the hall was jammed with an excited audience. The pianist played Schumann's "Carnival" marvelously, Beethoven's concerto in G, Liszt's transcription of Schubert's "Erlkönig," and his own tremendous C major étude. His performance of the last number was stupendous, and the audience simply rose at him. The success of that night followed him wherever he went in America, and his name became established here as a standard of popular measurement for the abilities of pianists. To this day, when a new pianist appears, the question is always asked: "How does he compare with Rubinstein?"

On returning to Europe he resumed his series of concert tours, sometimes going as far as the southern part of Spain. In 1887 Karl Davidoff, the cellist, retired from the directorship of the St. Petersburg Conservatory and Rubinstein was induced to take up the duties of that office once again. He established the celebrated Rubinstein annual competition in composition and piano playing, which gathered in the Russian capital the brightest young musical minds of Europe, and has exercised a powerful influence in art. In 1885-6 he gave his famous series of seven historical concerts in each of the following cities: St. Petersburg, Moscow, Vienna, Berlin, London, Paris and Leipsic. As one writer says:

This unparalleled feat consisted of seven piano recitals, in which examples from the whole repertoire of piano music were included, beginning with examples from Blow and Purcell, the English composers, and ending with some modern Russian ones. The accomplishment is undoubtedly the most wonderful achievement in Rubinstein's entire career; to Beethoven, Mendelssohn, Chopin and Schumann an entire recital in each case was given, and when we consider that the whole was played from memory we are lost in astonishment over the genius of this wonderful artist, this magician of the piano.

The adjective "unparalleled" is a trifle strong, in view of Von Bülow's similar achievements. In 1889 his "jubilee"—the fiftieth anniversary (according to the "St. Petersburg Niva") of his first appearance as a child pianist in Moscow—was celebrated.

The jubilee opened on November 30 at 3 p. m., in the hall of the Conservatory, with prayer and an address by the archpriest. At 8 p. m. the entire personnel of the Conservatory and many former pupils gathered in the same hall. Rubinstein was greeted with tremendous enthusiasm. An overture by Davidoff and a cantata by Boukrieff, both composed for the occasion, were performed, and an address was made by the Inspector of the Conservatory, B. M. Samtsoff, Rubinstein responding. The second days' exercises took place in the grand hall of the Assembly of the Nobility. A march written for the occasion was played by the orchestra. Then an address was read by his Highness the Duke of Mecklenburg-Strelitz. Letters were read from the Minister of the Imperial Court, the Minister of Education and the Minister of the Interior. The first informed Rubinstein that the Czar had bestowed on him an annual pension of 8,000 rubles. The municipalities of St. Petersburg and Peterhof conferred upon him the title of

Honorary Citizen, and the University of St. Petersburg that of Doctor.

Fifty deputations, representing all classes, paid their respects to the composer, and letters and telegrams from all parts of the world were read. The ceremonies concluded with a cantata written by a Conservatory pupil, and in the evening Rubinstein gave a banquet. On the third day a symphonic concert was given in the hall of the Assembly. It had been announced that Rubinstein would now appear for the last time as a pianist. He played wonderfully. In the evening a banquet was given him by his admirers. On the fourth day of the celebration Rubinstein's new opera, "Gorusha," was produced. This jubilee celebration was one of the most remarkable tributes to a musician that have been recorded. After the jubilee he settled down to quiet, hard work in his Conservatory. A pleasant view of his manner of life was given by Alexander McArthur in the "Pall Mall Gazette," November 30, 1889. He said:

Unlike most other artists, he has a remarkable gift for punctuality. All his hours are arranged regularly, and nothing short of a miracle will induce him to disturb them. At home he is one of the most charming and simple of men it is possible to imagine. His hospitality is proverbial, and it is impossible in St. Petersburg to find a house where one can spend a pleasanter time than Rubinstein's. From 9 in the morning till 5 in the evening he is busy in the Conservatory; then at 6 he dines, when he is generally surrounded by the various foreign visitors whom he so cordially invites; then after dinner either he goes to some concert—he is a regular attendant at all the concerts—or he plays cards. One of the rumors which have gone over Europe concerning him is that about his passion for gambling and the vast sums he loses nightly at cards, a rumor literally untrue, for Rubinstein never plays for more than a trifle.

During the summer months he resides in his beautiful residence at Peterhof, where he has a magnificent library and a charming atelier overlooking his own beautiful park and beyond to the sea, where he works undisturbed and smokes or reads, for Rubinstein is an indefatigable bookworm, especially of history, his favorite book being the Old Testament. Here, at Peterhof, he is really at home, and the beautiful rooms of the villa are crowded with curiosities and presents. From 12 each day till 2 he sits on the covered balcony or terrace of his villa and receives the numerous visitors who come to call on him; then till dinner time he is invisible in his atelier—where no one is allowed access—busy over his compositions. At present he is engaged on his greatest work, "Moses," the first part of which is already finished; a work which seems to be shortly to be produced for the first time by one of the choral societies in London as an oratorio, and judging by the first part, which is already published by Barthol & Senff, of Leipsic, a work which will be yet another leaf added to the heavy laurel crown the genial pianist-composer so worthily carries.

Rubinstein's playing was marvelous in its power, its range and its originality. He will, in all probability, be remembered longer as a great pianist than as a composer. The following estimate of his playing is translated from an article written by an able German critic at the time when Rubinstein's powers were at their maturity:

Of his piano playing it is difficult to speak adequately. Moscheles in his day was lauded as the founder of a new school of piano technique. From his school date the energetic attack, the "volubility" of the fingers, the conquest of technical difficulties—in short, the whole dazzling apparatus by means of which so many pianists have attained to universal celebrity. In Rubinstein everything that manual technique can present is concentrated. There are no difficulties for his fingers; he even invents difficulties never dreamed of in order to conquer them in his playing, and some of his compositions can therefore be played adequately by no one but himself.

When Thalberg held his triumphal march it was the elegance and grace of his delivery which entranced the whole world. Under his aristocratic fingers the keys gave forth melodies like song. Now hear Rubinstein sing Chopin or play Rossini's "Gondolier," and you seem to hear the magic of the song itself accompanied by the softly tremulous chords of the mandolin. One is led to expect his titanic strength from his mighty hands and his massive head; and it is in the massive, the grand, one might say the symphonic, of piano playing that Rubinstein has found his true domain. Beethoven rushes forth from under his fingers like a gigantic torrent, a piano sonata becomes a symphony, a symphony played by him on the piano sounds like an orchestral rendering. The listener fancies he sees a Briareus with 100 hands, for the forte rises above itself and mounts to an overpowering volume of sound. Yet each phrase is clear and intelligently expressive, and there is an affinity between the great tone poet and his interpreter, who bodies forth thoughts not dreamed of in the interpretation of others.

Here Rubinstein is aided by an almost fabulous memory, playing the entire classic repertoire from recollection, and his recitals thus seem like improvisation. Then when you hear him accompany some song of Schubert or Schumann you will ask yourself in amazement whether it be the singer or accompanist who sings. It is this unbounded versatility of his genius, furnishing perfection in every requirement, that has made him sole monarch in the realm of the piano.

Rubinstein, as has been shown, was a prolific composer. In 1885 the opus number of his works, many of them consisting of groups of compositions, had reached 120, and he had not yet finished. His works readily divide themselves into seven classes—operas, vocal with orchestra, songs and part songs, orchestral, for solo instruments with orchestra, chamber music and piano. The list of his operatic works and oratorios, with the place and date of production, is given as follows in Scribner's Cyclopaedia of Music and Musicians:

"Dimitri Donskoi," St. Petersburg, 1882; "The Siberian Hunter," St. Petersburg, 1884; "Toms the Fool," one act, St. Petersburg, 1888; "Revenge," one act, St. Petersburg, 1888; "The Children of the Heath," five acts, Vienna, February 20, 1891; "Feramosa," three acts, Dresden, 1893; "Tower of Babel," Königsberg, February 9, 1870; "The Demon," three acts, St. Petersburg, January 23, 1875; "The Maccabees," three acts, Berlin, April 17, 1875; "Paradise Lost," Düsseldorf, November 8, 1875; "Nero," four acts, Hamburg, November 1, 1879; "Kalashnikov," "The Merchant of Moscow," three acts, March 5, 1880; "Sulamith," Biblical stage play in five tableaux, Hamburg, November 8, 1883; "Unter Ræuber," one act, Hamburg, November 8, 1883; "Der Papagei," one act, Hamburg, November 11, 1884; "Moses," Biblical opera in eight tableaux, published by Senff, 1888.

Of these works only two are well known in America. The first is the "Tower of Babel," which was produced in the Seventh Regiment Armory in this city on May 3, 1880, during the musical festival conducted by the late Dr. Leopold Damrosch. The soloists were Signor Campanini, tenor; Myron W. Whitney, basso; Franz Remmert, baritone; Walter Damrosch, organist. The second is his opera "Nero," of which the text was written by Jules Barbier. The original cast at the Stadt Theatre, Hamburg, was as follows: "Nero," Herr Winkelmann; "Vindex," Herr Krueckel; "Saccus," Herr Landau; "Crysa," Mme. Rosa Sucher; "Epicharis," Mlle. Borree; "Popoca," Mme. Proschaska. The work was first produced in this country by the American Opera Company at the Metropol-

itan Opera House, March 14, 1887, with the following cast: "Nero," William Candidus; "Vindex," William Ludwig; "Tigellinus," A. E. Stoddard; "Babillius," Myron W. Whitney; "Saccus," William Fessenden; "Servius and A Centurion," William Hamilton; "Terpander," W. H. Lee; "Popoca," Bertha Pierson; "Epicharis," Cornelia Van Zanten; "Crysa," Emma Juch; "Agrippina," Emily Sterling; "Lupus," Pauline L'Allemand; conductor, Theodore Thomas.

Rubinstein's best works for the concert room in this country are the "Ocean Symphony," the piano concertos in G major and D minor and the piano trio in B flat. The celebrated "Ocean Symphony" was first performed in Königsberg in 1857. It was given for the first time in America by the New York Philharmonic Society in 1871. His piano concertos are frequently performed, and his minor piano compositions figure in almost every recital program. The "Bal Costume" is heard often at popular concerts. It consisted originally of twenty characteristic pieces for piano (four hands), but Ermansdoerfer arranged two series of these for orchestra.—W. J. Henderson, in New York "Times."

Anton Rubinstein as Edward Bromberg Remembers Him.

THE death of Anton Rubinstein, the greatest pianist and composer that Russia, nay, the whole world, has known since the death of Liszt, brings a flood of memories to my mind and compels me to write.

Yes, Rubinstein was not only a great musician, but a great man!

Three years ago (1891), at the time when Russia was being devoured by famine, when she needed the aid of every person, when the United States, that good friend of all nations, also sent several ships with supplies, Rubinstein lived in Germania. His intention was never more to play on the stage; but Russia cried for help! Rubinstein heard that cry and answered it.

He came, and the two concerts given by him in St. Petersburg and Moscow for the benefit of the suffering were such as will never be forgotten by those who heard them. I was at the concert which he gave in Moscow; I was then a student at the Moscow Imperial Conservatory.

Never, never will I forget that scene—the large crowded hall, the brilliant lights, the breathless audience, held as by a spell in an ecstasy of delight. All produced a strange effect upon me. And when my teacher, the renowned Mme. Lavrowsky, who for 25 years sang with such wonderful success in the St. Petersburg Imperial Opera, came out and sang with Rubinstein's exquisite accompaniment the "Jewish Melody" of his own composition, I was completely overcome.

But the sequel of the performance was a most touching picture to behold. It was when nearly all the people had left and the lights were being put out that Rubinstein, surrounded by the Symphony Orchestra, which took part in that concert, surrounded by the director and all the professors of the Conservatory, surrounded by the most illustrious musical people of the day, who were unable to tear themselves away, played piece after piece, filling the immense hall and the hearts of the listeners with exquisite music!

As a student of the Moscow Conservatory, which he often visited, I had opportunities to observe the many proofs of his great goodness of character and quick appreciation of talent.

Almost a year before this concert for the benefit of the suffering Rubinstein conducted in Moscow a symphony concert, in which a young, talented pupil of the Conservatory, about fifteen years of age, by the name of Levin, took part. When he had finished Rubinstein took him in his arms, kissed his forehead and said with a kind smile: "Thou art my successor!"

And many more were the praises given by him to pupils, showing his good will to each and all of them.

As the founder of the St. Petersburg Conservatory, which gave us such a man as Tchaikowsky and many other celebrated musicians, he had many opportunities to display his wonderful powers of discipline.

In appearance he was a little above the medium height, broad shouldered; his large head was covered with long, dark, wavy hair. The seriousness of his face was greatly relieved by his mild eyes and the kindly smile which often played about his lips.

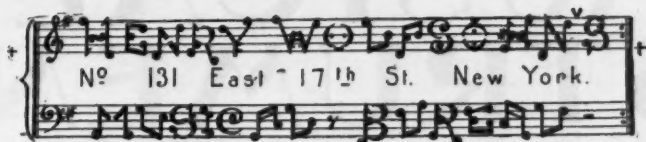
There are many, many more dear recollections of him, which I have always proudly cherished within my heart, but which, if written here, would make this article too long.

All that I can say now is: "Why didst thou leave us, O, worthy master, and no one to take thy place! Peace be to thy soul, thou immortal one!"

EDWARD BROMBERG.

Pupils' Recital.—The first of a series of piano recitals was given by the pupils of Mr. Conrad Wirtz at his residence, 190 West 184th street, last Saturday afternoon. The recital was followed by a short talk on "Piano Touch" by Mr. Wirtz.

WOLFSOHN'S MUSICAL BUREAU ITEMS.



BY special arrangement made with THE MUSICAL COURIER, HENRY WOLFSOHN will have each week a page devoted to matters of interest in the musical world appertaining principally to the artists under his direct management, not however excluding others. This is an important move, as by an agreement with a syndicate of the leading papers in the United States, these notices will be copied simultaneously in the Sunday editions of the large newspapers in all parts of the country, as their musical editors will have THE MUSICAL COURIER sent to them every week, calling special attention to the musical items. They will also be mailed weekly to all the Conductors, Musical Societies and Music Festival Committees. This will afford an opportunity to our best artists to gain publicity in the right direction, these notices being circulated through a news medium having a weekly circulation of over 15,000 copies.

Emma Juch has been engaged for the Harlem Philharmonic Society, December 19 and 20. This will be the prima donna's first appearance in New York this season. She will be heard in a number of important concerts, however, in January and February, including some song recitals, which will very likely be given in the Hotel Waldorf.

"**Mara**," the new opera by Ferdinand Hummel, which created such furore in Europe last year, and is now given in almost all the leading opera houses in Germany, France and England, will be produced the first time in this country the 22d of this month. The production will be under the direction of Anton Seidl, and includes the following cast: "Mara," Miss Eleanor Meridith; "Eddin," Signor Agostino Montegriffo, and "Djul," Mr. Heinrich Meyn. A large chorus and an orchestra of sixty has also been engaged, and the opera will be given by the social club Freundschaft, the same society that gave "Pagliacci" last year.

Josef Hollman, the great cellist, will arrive about the middle of January and will appear the first time in New York very likely with the New York Junior Philharmonic, January 25, in the Lenox Lyceum. He will then make a short trip through the West, part of the South and Canada. He is expected to remain until the beginning of April.

Gertrude May Stein will have a busy time the balance of this month. She will sing next Thursday in Newark, then sing in several "Messiah" performances in Plainfield and Providence, and also in a private concert on the 20th in the Madison Square Garden Concert Hall. Miss Stein also has a number of concerts booked for January and February.

Victor Herbert has positively arranged with Mr. John Mahnken to manage the Gilmore Band business, and the latter gentleman is now on the road to arrange an extended trip for the band in the spring. Mr. Mahnken will very likely take a quartet of vocalists for these concerts.

Sofie Scalchi has accepted an offer to make a short trip this spring at the head of a concert company called "The Scalchi Operatic Concerts." The great contralto will be surrounded by excellent artists, and the program will contain excerpts from popular operas in costume. It is very likely that this tour will be extended to the Pacific Coast.

Dr. Carl Dufft has just returned to the city from a short concert tour. He will remain here a few days and then go West to sing "The Messiah" in St. Paul, Oberlin, and later in Chicago. This artist was compelled to refuse a number of important engagements, as his church position necessitates his presence here Sundays the balance of this month.

Adele Aus der Ohe will arrive next week by the German Lloyd steamer Trave, and after a short rest will at once begin her annual concert tour. She will play with the Boston Symphony Orchestra in Philadelphia, Brooklyn and New York. Early in January she will be heard in a number of piano recitals in the New England cities, including Hartford, New Haven, Providence, New Bedford and Fall River.

Katherine Wadsworth is again traveling with the Maud Powell Quartet. Upon her return to New York, she will be heard here in a number of concerts. Mrs. Wadsworth had a brilliant offer to sing in a church in the West, which she will very likely accept in the spring.

Leopold Godowsky gave a piano recital in Oberlin, last Friday and scored an immediate success. The audience was large and demonstrative, and the management concluded to make a return engagement with the artist for the latter part of the season.

Mrs. Adele Lais Baldwin is now considered one of our best contraltos. On the 23d inst. she will sing "The Messiah" in a service of praise, and she has also been engaged to sing in a number of concerts with the Russian Symphony Concerts. Mrs. Baldwin was in Europe last summer and shows great improvement, both in voice and artistic finish.

J. H. McKinley was called upon at 6 o'clock in the evening to sing "The Messiah" in Newark last Friday, to substitute another artist who was delayed by train. Mr. McKinley proved such a decided success that the conductor, Mr. Russel, immediately engaged him for another oratorio performance with the same society.

Perry Averill's song recital was remarkably successful, both artistically as well as financially—the latter a rare occurrence. The young artist proved to be a remarkably fine interpreter of songs and ballads, and particularly well adapted for recital work. No doubt he will have a number of engagements of this calibre.

Nordica proved to be as great a favorite as ever, as her first appearance in "Lohengrin" drew an immense audience at the Metropolitan last Wednesday. Her interpretation of "Elsa" was an ideal one, and she created the wildest enthusiasm by her so-called Bayreuth rendition. The prima donna has any number of offers for concerts, but cannot accept any on account of her arduous work during the opera season.

Cesar Thomson has returned from a short trip with the Boston Symphony Orchestra, with which he played with immense success in Washington, Baltimore, Hartford, New Haven and New York. His playing here last week created a veritable furore. The "World" on this occasion said:

He turned out scales, trills, glissandos, chromatic and octave runs, passages in thirds and what not with virtiginous rapidity and with such ease and repose of manner that one fairly gasped with surprise. His triumph was a great one and fully deserved.

Rosa Linde is hard at work studying her repertoire for grand opera and oratorio. She will either accept an engagement with a grand opera company or head her own company this coming spring.

Elsa Kutscherra having just returned from her Western trip, where she sang in several concerts in Cincinnati and Columbus, immediately left again to sing in the Orpheus concert in Buffalo. Last night she sang in Brooklyn, and in the latter part of the week will appear in a number of concerts with the Sutro Sisters in Chicago.

MUSICAL INSTRUMENTS



This Paper has the Largest Guaranteed Circulation of any Journal in the Music Trade.

THIS ISSUE CONSISTS OF 60 PAGES. *

MR. GEO. NEMBACH is still confined to his bed with rheumatism. He has the sincere wishes of the trade for a speedy recovery.

IT is probable that at the next annual meeting, in January, the Mason & Hamlin Organ & Piano Company will change the corporate name to Mason & Hamlin Company.

THE Brambach piano will be handled by the Mason & Hamlin Company at its Boston warerooms, at the Kansas City branch and at its warerooms in New York and Chicago.

DU MAURIER says that Svengali's real name was Adler. The real name of the Svengali of the American music trade is Moses Kohn and, like his prototype, he also plays keyed and stringed instruments. But we doubt if he is a hypnotizer. "Oh, Drilby, Drilby!"

PERHAPS it is not surprising to see the success of the Merrill piano throughout the country when one takes into consideration the fine quality of the instrument. The style of design, touch and tone are pleasing to the cultivated musician and dealers appreciate the combination.

IT is understood that Mr. Rufus W. Blake, of the Sterling Company, Derby, Conn., has been in negotiation with Hallett & Cumston, of Boston, probably for the purpose of purchasing some of the remaining stock and material of the concern prior to its retirement from business.

THE Brown & Simpson piano?—elegant value. The house believes in making a piano worth every dollar it charges for it. That's why it has been so successful; that's why the factory at Worcester, Mass., is always busy; that's why Mr. Theo. P. Brown preserves his equanimity under all circumstances.

WE have never had any particular liking for the goods made by Faxon, of Boston, and Boston piano manufacturers who for years past have been sticking to this one line without change have no idea how monotonous their instruments look in the interior. What is wanted is a change of appearance of the interior and a stoppage to this everlasting sameness. We are not discussing the quality of the Faxon material, but we are not impressed with it, and we furthermore believe that a breaking away from the habit of getting Faxon's material would also disclose more advantages in the shape of prices. Manufacturers who never try new lines never learn new prices. This is good, solid business advice.

NEWMAN BROTHERS will handle their organs in the East hereafter, in place of Mr. "Jack" Haynes, who has represented these goods. Mr. Chas. Newman was in the city last week conferring with Mr. Haynes regarding his handling the foreign business in Newman organs. Just who will represent Newman Brothers in the East as manager cannot be stated now.

DURING the month of December the trade looks for changes in the ranks of road representatives of piano and organ houses. Contracts run out, new ones are made, some men drop out, others are dropped out, new men come in and old men change. It is quite a serious matter for a traveling man to change his house. In doing it the consequences must be carefully looked at. One piano cannot be sold on exactly the same lines as another; different houses have different ideas and methods of doing business, and there is a thousand and one things for a man to reconcile to his new position on a change. Unless everything is looked at and matters are carefully weighed it is better to renew the old contract than accept a new one. Too much change is not a good thing.

"IT is not so much what we want to sell the trade as it is what does the trade want." One partner of a concern was speaking to the other. The words are a part of a good business policy. The dealer is certainly the man who is most in touch with the purchasing public. He feels the pulse of trade and knows what will sell. That he orders, and the house that watches the market closely observing what sells and then makes accordingly is the one that sells goods. Still the dealer does not know it all, nor is he to be depended on entirely for what the public will buy. For instance, he will sell those \$75 and \$100 boxes. He can and will be made to see the folly of this as soon as he finds his manufacturer is getting tired of getting notes from him while he pays cash for the box. The trade wants good, substantial, attractive goods all the time. It doesn't want the box, and those that think the box has a place in the trade will find out their mistake.

A SUMMING up of the situation shows that there are fewer A1 traveling representatives in the music trade than in other lines of commercial activity. This should not be. Why this is so is readily apparent. Many piano manufacturers think that it is the piano that sells itself, and that a man is needed only to take the orders. A mistake, and a big one. Other manufacturers think they can do the road work themselves, when they have come up from the bench and have only a mechanical knowledge. They find out their mistake, but do not rectify it by giving to good men proper inducements to make them work. There is a crying need of good men in the piano business for road work. Why don't we get them? Easily answered. Inducements adequate to the work are not offered for this class of men. Road repre-

sentatives are big men—that is, big men are good representatives. When the trade offers larger inducements more men of brains will be attracted, and then we will have a great many good road representatives.

THAT young Boston house—Poole & Stuart, the piano manufacturers, on Appleton street—is rapidly pushing ahead. The pianos will push them ahead if nothing else will, for they are made in a most thorough and excellent fashion, and prove to the dealer that the makers are conscientious and competent—two good attributes for men who are making pianos.

THE remarkable activity noticeable around the Strauch Brothers' factory throughout all this year bespeaks the progression of the concern. During all the dull months of summer they were very busy. Strauch Brothers have established a precedent this year showing that an action factory can be busy throughout the entire year if business is sought after intelligently.

THE officers of the Webster Piano Company assert and show books to prove that the company has lost but \$100 in bad debts and one piano in seven years, the full life of the concern. It is a magnificent showing, proving that good business is behind every move of the company. Much of this is attributable to Mr. Crosby, whose sagacity as a trade man of affairs we have before this commended.

THE Wissner piano had another triumph last Friday evening when Mme. Emil Paur played it at Historical Hall, Brooklyn. A criticism of her performance will be found in the Brooklyn news in this issue. Her handling of the piano, or rather the sounding of the piano under her handling, but emphasizes the opinion that the Wissner concert grand is one to be exceedingly proud of. It was another Wissner triumph.

THERE are in preparation in the Muehlfeld factory pianos the appearance of which will be the signal for controversy. Mr. "Jack" Haynes, who is a partner in the Muehlfeld business, has a long time been seriously considering the advisability of making the Haynes piano. He believes he can successfully market a Haynes piano and that he has a legal right so to do.

Mr. Haynes denies that these pianos are in process of manufacture, saying that but one has been made, and that it was for his own house. However, plates have been cast for him bearing the name "Haynes," so it is only fair to assume that the Haynes piano will soon make its appearance. Has he a right to make the Haynes piano? He certainly can make the Jack Haynes piano.

ANNIHILATION OF CREDIT.

THE most sensitive element in any trade is credit, which is really the foundation of commerce. We have all read the text books on Political Economy, from Adam Smith to Henry George, including the great works of these men and those embraced in this period of relative modern science, and we all know that without credit commerce would be crippled and paralyzed.

There is no more sensitive trade than the music trade so far as this feature of commerce is concerned, for the reputation and standing of firms is more valuable to them than money, and an attack upon the character, standing and general reputation, followed by a criticism of doubtful nature regarding their credit, is sure to be injurious. No one can therefore assume the responsibility of such criticism unless there is an altruistic motive at the bottom which compels the publication of the truth for the benefit of the greatest number.

When this kind of criticism is expressed by those who are not directly interested in the institutions which are the subjects of the criticism it is to be presumed that the criticism is apt to be just. In New England the music trade has been subjected to an ordeal brought about by the unconscious evolution of a process that has placed it at the tender mercies of a critic who happens to be interested in so far as the critic is a competitor.

We say unconscious evolution designedly, because we do not for a moment believe that the Steinert house could have foreseen the conjunction of events which finally gave it such enormous power, unlimited and unchecked in its ability to do injury according to the manner of handling it. But so it stands to-day, and its danger is not due to the fact merely that the Steinerts are endowed with this privilege, but that any house can be placed in a position so replete with temptation and so menacing to the whole body of unprotected competitors.

Outside of the relatively small body of the music trade and some enlightened musicians the whole body politic, social, commercial and financial, in New England to-day assumes that the Steinert establishments are nothing more or less than Steinway houses. We are not prepared to say that according to appearance or character the method brought about to create this impression was forethought or planned, but the fact remains that the names of Steinert and Steinway are apt to be identified as one, and the manner of interlocking them appears to be the result of a carefully preconceived study and elaboration. It may in each case be the result of mere chance, and if so chance has been favoring the Steinerts most vigorously.

The signs on the exteriors of Steinert establishments are not merely signs of Steinway pianos, but of Steinway & Sons, and the identification thus becomes complete for the uninitiated. Naturally the Steinway piano is a loadstone that of itself attracts. We all know how the best class of citizens drift into Steinway rooms and agencies, and in this manner even less able and shrewd judges of human nature than the Steinerts have been enabled to assume an importance, a surface dignity, a social position and a commercial eminence never contemplated by Steinway & Sons when they placed their instruments in such hands, and which if known by that house would have made their representation in any given community still more valuable to them than it now is in many instances.

As a natural result the establishments of the Steinerts became the focus of music trade information in New England, and what this signifies even an ordinary music trade editor can imagine; what it signifies in this instance is subject to considerable investigation which we deem imperative for the good of the whole trade to make and to attend to. No such power either for good or evil can ever again be placed in the hands of any concern upon the mercies of which the future of its competitors would therefore depend. A clue to certain trade conditions in New England is given by this most amazing situation.

We all know that during the past years—during a good many years—no great fortunes have been made by the New England retail piano dealers. Some have held their own, some have made a little money, some have advanced slowly, some not at all, and many are not in a condition of financial plethora. "Their own fault," will be the reply; yes, but not altogether. They have been subjected to an unequal

and a crushing competition, which they never realized in its momentous bearing.

Admitting that trade conditions in the New England retail piano trade have not been prosperous, and that the general condition has not been healthy, and that the firms have not had the advantages of the Steinerts, it still seems irreconcilable with the truth or the facts that despite a supposed enormous chasm between all the retail houses and the Steinert house none should have advanced greatly except the Steinerts, and that they, who some years ago had a limited credit and rating, should now be quoted at \$300,000, \$400,000, and in some instances \$500,000, with the panic of 1893 in the interim and a tremendous loss at Cincinnati to face.

If their commercial ratings are true, there is something radically wrong in the New England retail piano trade. We are not investigating the sources of information upon which the commercial agencies base their ratings, but it is generally known that through the tremendous leverage of the Steinway name the Steinerts have gradually been looked upon as the credit oracles of the New England inquirers. Being shrewd, diplomatic and thoroughly inured in the trade, they did not require more than their signs, and the fact that they handled the Steinway piano, to become the final source of appeal, and Steinway & Sons were never asked for information by those who had asked the Steinerts, for it was taken for granted that the one was the same as the other. To guard the situation and not to permit it to reach the knowledge of Steinway & Sons would appear the most natural course to pursue, and it had to be pursued for the sake of safety.

We are not investigating motives, nor can we blame the Steinerts for assuming a dictatorship over their competitors. The great object to be obtained now lies in the very fact of publishing this, which naturally dissolves the Steinert rule and once more places all New England retail dealers on a common platform. We shall make it an object to keep the public informed of the theory that a competitor is not the one to select for judgment. If banking and financial interests desire to learn of the standing or the reputation of retail piano firms or of New England piano manufacturers they should not make one firm the source of their inspiration, and this is not even intended as a reflection upon any one firm.

The very principle is rotten to the core. If the Steinerts had been angels they could not have been expected to report on their competitors with any sense of justice. We do not expect justice from competitors, and we are not supposed to give it, at least not before the beginning of the next century. This, therefore, may convey to the thinking men in the trade the true reason of the present anomalous condition of the retail piano trade of New England, which shows little or no progress as a whole, leaving aside the one exception, which is reported to have accumulated a vast fortune in a time of panic and shrinkage of values, and including a severe financial loss estimated at from \$30,000 to \$75,000.

If there is truth in the commercial reports there is no escape from the conclusion that there is something radically rotten in the New England retail piano trade. Where is it? What is it? We shall see.

MONEY LOST AT NEW YEAR'S.

IN preparation for Christmas and in expectation of the new year the average piano manufacturer looks around him for means of bestowing his substance in the shape of Christmas or New Year's presents on individuals he deems worthy. The calendar man comes along and gets his usual New Year's gift in the form of a fat order for calendars. These calendars, some of them exceedingly artistic, are prepared, go out, and the money spent for them is wasted. They are not noticed, except in the trade press, and the recipients hang over them a dozen others they have received from the local butcher, baker and electric light maker. True the piano man's calendars may be the most artistic, but art is after all a matter of taste; and who can get a composite taste of the dealers of the United States and strike a happy medium that will please it?

Many manufacturers spent money and sent out hundreds, if not thousands, of calendars last year. During 1894 many of them have visited the dealers to whom they sent these favors. Now, how many dealers were using these calendars daily? Say a manufacturer visits 10 per cent. of the persons to whom

he sent calendars, could he swear that even 1 per cent. were using them, thus doing him a little spasmodic advertising? If so, then 10 per cent. were in use, reminding the dealers that there was such a piano. Perhaps a few were doing duty reminding dealers of maturing notes. That's some use, anyway.

Everybody sends out calendars nowadays, and as everybody is flooded with them as gifts nobody desires them, and they are quietly dumped in the waste paper basket or hung up with a half dozen others, there to stay until the dust on them gets so thick a broom is necessary to use before the wording on them can be deciphered.

As for doing a manufacturer any good in a retail way, the money he throws away on calendars put in the local papers would bring him results large and profitable. The main reason the calendar is inoperative is that it never reaches the destination marked out for it in the calendar man's scheme, viz., hung in a prominent place where "he that runs may read."

Doubtless thousands, yea tens of thousands, of calendars will go out from piano manufacturers this month. Now test the thing. Instruct your traveling men to report the number of your calendars they see between January 1 and May 1. That's the way to convince yourself that the money spent for calendars is thrown away.

\$75 PIANOS.

SEVENTY-FIVE dollars apiece is about the average wholesale price of the great raft of stencil pianos now found on sale in the piano warerooms in this country. The instruments are absolutely worthless as musical instruments, and dealers are asking all the way from \$100 to \$200 apiece for them or offering them as second-hand bargains. We can on application at any time furnish the names of the manufacturers of these so-called pianos. They are sold as

Leland pianos.
Steinberg "
Blake "
Lenox "
Camp "
Epworth "
Brunswick "
Twichell "
Rintelman "
Bryant "
Keystone "
Conservatory "
Washburn "
Wagner "
Liszt "
Mendelssohn "
Lexington "
Kensington "
Mozart "
Arion "
Harmony "
Beethoven "
Steinmetz "
Davis "

All these names and many others and the names of dealers upon them are fictitious so far as they indicate a factory, for there are no such factories.

Such pianos are bogus stencil truck and emanate from two or three Chicago factories, one little factory in Boston and five or six New York factories. None of the manufacturers making such goods has a name of any consequence as a maker of musical instruments, but merely as a producer of the cheapest kind of truck.

Dealers who are finding that their competitors are selling such stuff should, in each case, furnish us with the name of the purchaser. We will attend to the balance. Of course in case of competition before a sale is closed this paper can always be called into requisition.

It may be possible that this paper may not be able to stop the sale of such goods in quantities before a few failures have taken place, but it proposes to do its duty in the premises by warning every one against dealing in that kind of trash.

Notice.

AS it is our custom to publish in the last of our issues for each year the dates of the annual meetings of the stock companies in the music trades, we should be obliged to those who have not already sent us the date of their meeting to do so as quickly as possible.

Want to Know.

THERE is no end to the string of inquiries that leads into this office. We seriously contemplate organizing a Department of Information for the benefit of those who are in danger of being entrapped by the bogus piano and organ man. Here is another:

Editors Musical Courier:
Could you kindly give your opinion of Epworth pianos? Have a friend about purchasing. Yours, MRS. M. T. ELLINWOOD.

Yes, we could; but why not read this paper? See issue of November 28, 1894, in which we show that Epworth pianos, like many others, are stencils. Cheap, low grade goods. Get your friend to go to the local dealer and do business with him. * * *

Someone sends an advertisement in the Rochester "Post-Express" of November 28 of the Mackie & Co. piano. Well, that is a stencil too; cheap, low grade piano. Mackie does not make it. Someone tells us that E. Gabler & Brother make the Mackie and that Mackie so reports it. This must be contradicted, for it is not true.

Editors The Musical Courier:
Will you please inform us as to the standing of the Krell piano? It is being offered in our territory as first-class in comparison with Mathushek, Mason & Hamlin and others. We read your article "First Class" in October 31st, but would like something more definite. A prompt reply will be appreciated. Yours truly, MILLER & UZZLE, Ludden & Bates Southern Music House.

The Krell piano is a good piano in its grade, but its makers do not claim that it is first-class. There are only a very, very few first-class pianos made, and they are generally well known all over the land, particularly because of the age and great artistic reputation of the makers. The Krell is a new piano, coming to the public and critics for the favor of a test, and it would be absurd to classify it now even among much lesser lights than the first-class. There is lots of foolishness in the piano trade, but the worst is for everyone to be claiming that he is making a first-class piano. It is absurd.

Jacob Doll's New Catalogue.

MR. JACOB DOLL has issued a new and beautiful catalogue illustrative of his stock and specialties in the piano line. After describing the capacity of the factory, and calling attention to the number of "Doll" pianos in existence as live witnesses of the progress of his trade, Mr. Doll introduces an effective half-tone picture of himself.

He then proceeds with cuts of the improved detachable Doll instruments. These include reproductions of the rear view, open backs, front view of the plate, Styles A, B, C and E in uprights, and G in grand, together with top and rear views of the grand piano. The first four named styles have been improved. An additional force of 40 men has been employed in the various departments since the election, and Mr. Doll's books show orders for 100 pianos.

His visitors last week included Mr. Frank Thomas, of Albany, and Mr. Otto Boab and Mr. J. L. Flannery, of Springfield, Mass. Among the firms to whom extensive orders have just been shipped may be mentioned Messrs. Clark, Wise & Brother, of Oakland, Cal.; Messrs. William A. Stratham & Co., of San Francisco; Mr. G. C. Aschbach, of Allentown, Pa., and the Knight-Campbell Music Company, of Denver, Col.

Ludwig & Co.

THE progress of the house of Messrs. Ludwig & Co. verifies the well established fact that a business concern having men of sound judgment and conservative characteristics at the helm must surely become successful. The variety and extent of their products are made evident in the catalogue that they have recently had published in their interest, giving a number of reproductions from photographic views of the several styles of pianos manufactured by this firm.

By the way of comparison it is not out of place to state that the abridged facilities formerly enjoyed by Messrs. Ludwig & Co. have been dissipated by the addition of vast extra manufacturing equipments, as well as the taking possession of their factory, and since that occupancy they have been sending out from 110 to 125 pianos each month; but as this has been in a measure an unexpected augmentation of the trade, the capacity of the factory has naturally been tested to meet the exigency. It will not be long, however, before the firm shall have removed every obstacle, by the complete instalment of the house with all of the necessary modern improvements.

A special feature of the make of pianos includes "The Royal," Style 4, which is finished with marquetry panels. There is also a fine selection of veneers in uprights.

The proprietors of the business express themselves as being particularly well pleased with the outlook from their own standpoint, and they are especially sanguine as to the

healthful tone of trade and the extra impetus which it is liable to take on after the new year starts on its gallop.

Mr. Ludwig was vehement in his denunciation of the methods employed by certain competitive salesmen, whose acts he characterized as being nothing less than an illegitimate mode of obtaining patronage.

"Apropos, I wish to be quoted as saying that there are representatives of piano houses traveling through the country giving dishonest impressions regarding the selling value of our instruments." Mr. Ludwig resumed, upon changing the subject of the interview. "We have sufficient evidence on hand to prove it. To say the least, it is a shady transaction for a man to use that sort of a weapon to beat his way through the bushes. Not that the practice is working any great amount of momentary injury to us, but we want to stop it; that is our object."

"We are in receipt of three letters notifying us of the fact that efforts are being made to damage us in the eyes of the trade. In one instance a Western dealer writes us that he has been informed by a salesman who claims to have seen the bill that Ludwig pianos were being offered for sale by certain dealers at prices which we claim to be \$20 less than the actual cost of the instrument. Our informant doubted the information, but the salesman assured him that he had seen the bill."

"Of course the salesman's information to the dealer was a canard, pure and simple. But naturally, and most naturally, too, dealers who are not in possession of our catalogues, and not acquainted with the Ludwig piano, get the impression (based upon these false reports) that we are in the line of destroying the quality and sacrificing the price of our piano. And right here I wish to say that our prices are and have been regular from the beginning, nor will they be subject to any process of fluctuation."

"We wish to deny that there is any ground for these cheap price fabrications. We have kept abreast with the trade, chiefly owing to the improvements added to our piano, and augmented quality, valuable additions and cheapening of prices are not synonymous. We started out with a definite policy, which embraced the manufacture of a medium grade piano at a corresponding figure, and we still find ourselves in that category, both as regards price and quality. It is therefore timely for us to make a protest against the giving out of false impressions."

"The competitive salesmen who traffic in such garbage are actuated either by jealousy or ignorance, and their allegations are utterly without a leg to stand upon. I must insist upon making myself heard in this matter, because, as a firm, we do not wish to encounter any more of the spirit manifested by the Western dealer referred to. Besides there are large houses selling our piano and judging the merits of the same, and in support of this we claim that the price at which we are selling our piano is the most consistent, according to prevailing values."

The Queen Buys One.

GLASGOW, Scotland, 42 Buchanan Street.

The Aeolian Company, New York:

DEAR SIRS—I have pleasure in informing you that I have sold one of your instruments to Her Majesty the Queen of Great Britain. I took one to Aberdeen a fortnight ago and gave a programme to all the press representatives in the north of Scotland; one of these notices was brought to the notice of the Queen, so we had an order to take one to Balmoral Castle for a hearing. She was so pleased that she purchased it.

Yours truly,

(Signed) W. ADLINGTON,

Of J. Muir Wood & Co.

The Aeolian is destined for still greater things than the adornment of Royal Drawing Rooms. Its greatest feature lies in its power as an educator.

To Elect a Nominating Committee.

NEW YORK, December 6, 1894.

To the Members:

GENTLEMEN—The next regular meeting of the Piano Manufacturers' Association of New York and Vicinity will be held at the Union Square Hotel Tuesday, December 11, at 3 P. M.

At this meeting the annual election of the nominating committee will take place. Respectfully,

LOUIS P. BACH, Secretary.

Why does a small association like this allow a nominating committee to elect its officers? Why not elect the officers in open contest?

SALESMAN—Connected with present firm for past six years—desires to change position with first-class house, outside or warehouse work; references as to ability and experience will be furnished in personal interview. Address, "Salesman," THE MUSICAL COURIER.

WANTED—Position January 1 to take charge of tuning department for a responsible house by a strictly first-class tuner who thoroughly understands action regulating, tone regulating, case work and the general overhauling of pianos; factory experience Address Tuner, care this office.

WANTED—Position in general music store, by an experienced man. Can take entire charge, from tuning and repairing up. Address Bolling, THE MUSICAL COURIER.

The Autoharp.

THE autoharp, an instrument of positive musical merit, is rapidly coming to the front. When the autoharp was first put on the market by the Zimmerman concern, of Philadelphia, it was regarded as a toy, and as such was sold.

Its possibilities as a musical instrument were never recognized, or, if recognized, were never exploited until Alfred Dolge & Son became the general selling agents. From the time this concern took hold of it the autoharp commenced to be appreciated by the general public; still it was regarded as a musical toy.

Then commenced the education or the enlightenment of the public in regard to the possibilities of the autoharp. It was played at concerts given by eminent conductors and by men who had given time to its study.

In a short time the public has been made to realize that the autoharp is a musical instrument in the broad acceptance of that term. It has possibilities as yet undeveloped which will raise the standard still higher.

When an instrument a few years ago considered a toy will attract the attention of such a musician as Scharwenka, who has written for it special music, who can say what its artistic future will be? All this in a few years! All this the work of Alfred Dolge & Son, who threw their energy into the task of making this instrument an addition to the means of producing the best thoughts of musicians.

Trade Notes.

—N. D. Coon has succeeded Rilkey & Hall at 106 West Superior street, Duluth, Minn.

—Fire destroyed the musical instrument store of J. M. Cass at Rutland, Vt., last week.

—N. Stetson, of Steinway & Sons, celebrated his forty-first birthday last Wednesday.

—R. A. Kennison, at Pawtucket, R. I., has removed his music store into the Opera House Building.

—The Corning Music Store is a new house in Corning, N. Y. It is located in the Y. M. C. A. Building.

—Mr. F. A. Winter, of Altoona, Pa., has placed his son in a New York piano factory to learn piano making.

—Burglars broke into the wareroom of C. S. Stone, of Springfield, Mass., one night last week, but secured little plunder.

—Mr. Carl Peck, nephew of Mr. Leopold Peck, was married to Miss Rose Schwarz at Jaeger's yesterday, at 5:30 P. M.

—A. E. Groves, agent for J. B. Bradford, Milwaukee, Wis., has opened a new wareroom on South Pinckney street, Madison, Wis.

—Mrs. Harding, wife of Frank Harding, music publisher, at 229 Bowery, New York, was burned severely last week by an explosion of naphtha.

—Hugo Schlam, of Broder & Schlam, music publishers, of San Francisco, has denied the statement, recently circulated, that the business of the firm is owned by Oscar Schlam.

—T. M. Aldrich has purchased the stock of musical goods of G. R. Hanford at Philadelphia. He has taken possession of the store in the Flower Building, but will remove the stock from the city.

—Openings seem to be in order at present. Messrs. N. J. Dyer & Brother, of St. Paul, Minn., held their annual opening in November, and are now in excellent shape for the trade that comes at Christmas.

—The International Piano Makers' Union has elected a committee to confer with the United Piano Makers' Union, as soon as the latter withdraws its protest against the admission of the former to the Central Labor Federation. It is expected that the two unions will soon amalgamate.

—The Stockbridge Music Company has been organized at Portland, Me., for the purpose of buying, selling and dealing in sheet music and music books, and has filed certificate. Capital stock, \$10,000, of which \$75 is paid in. President, Ira C. Stockbridge, of Portland; treasurer, W. H. Stockbridge, of Freeport.

—Frank H. Brown, of Palmyra, N. Y., has sued Frank M. Derrick, of Rochester, for \$5,000 damages for alleged false imprisonment. Mr. Brown was recently arrested on a charge of grand larceny preferred by Mr. Derrick, by whom he was employed, but after spending a night in the police station was discharged.

—Messrs. Keller & Sons expect to complete the addition to their piano factory by the opening of the new year. The new building will be 50 feet wide by 50 feet long and three stories high, which, together with the present factory, will afford a ground floor area of 50x100 feet. A double advantage will finally be effected by the closing up and making into a street of the old Mott Haven Canal, from 188th to 144th streets. This will give a frontage and entrance on two streets. The entire building will be modernly equipped, new facilities will be added and the force of employees will naturally be augmented in every department.

THE MAKING OF THE

Roth & Engelhardt

Actions is under the direct supervision of F. Engelhardt, many years Action foreman for

Steinway & Sons.

ROTH & ENGELHARDT,
Office: 114 5th Ave., New York,
Factory: St. Johnsville, N. Y.

JOHN JACOB DECKER.

THE death of Mr. John Jacob Decker last Friday afternoon was a surprise for which his friends were in no wise prepared. The news of his illness was known, but that his malady was of so serious a nature had been imparted to but few.

John Jacob Decker is dead. A complete and portentous sentence, a summing up of an earthly career, a period to human existence. A soul has passed away from the daily haunts of earth and gone from an intermingling with the active, restless world to a rest, to a sleep, to another existence. We realize these things slowly. No news of death is ever grasped on first hearing. It is only on turning it over in the mind that its full significance comes.

The mind sees the boy John Jacob Decker working as an apprentice learning the trade of a cabinet maker. His serious face was oftener turned in the direction of work and study than toward play. In fact play was something he knew but little about, as he was too much wrapped up in serious work. Next we see him coming to America on attaining his majority and beginning work as a journeyman cabinet maker. So far his history was similar to that other soul so lately and honestly mourned—Jacques Bach. Both were cabinet makers on landing in America; both were expert workmen; both were ambitious, and in both was ambition gratified.

Step by step Mr. Decker's career enlarged. He was a worker on conservative lines, but those times were conservative. His struggles in the early fifties and sixties were struggles indeed. The piano was an instrument for the rich, the cultured, and those who knew the value of a musical instrument. Distinction awaited the successful man, but distinction was harder to obtain then than now. Sensationalism was not the stepping stone to fame, the only help to success was hard, persistent work.

The mind sees the rise of Decker fame, which must forever be attributed to John Jacob Decker. His was the genius that built the Decker institution, which stands to-day his commercial monument. The Deckers have been called German piano makers by unthinking persons. The Deckers are not German piano makers. America was the country in which John Jacob Decker learned the art of piano manufacture. He came here a German cabinet maker; he died an American piano maker.

Mr. Decker's life was quiet. He loved the factory and the experimenting room, and although fond of working out in detail to a successful finish problems that presented themselves, he was too practical to waste time in foolish research after things that promised little commercial importance.

It has been said, and with truth, that Mr. Decker had no enemies. His nature did not admit of making any, so a host of friends sorrow that this life has been put out and they join in extending to the bereaved family of the deceased the greatest sympathy. A man of ambition who achieved with his own hands and brain his aspirations has departed from us.

The Career of John Jacob Decker.

John Jacob Decker died the evening of Friday, December 7, at his residence, 154 West Forty-fifth street, New York. He was the head of the piano manufacturing establishment of Messrs. Decker Brothers, 33 Union square.

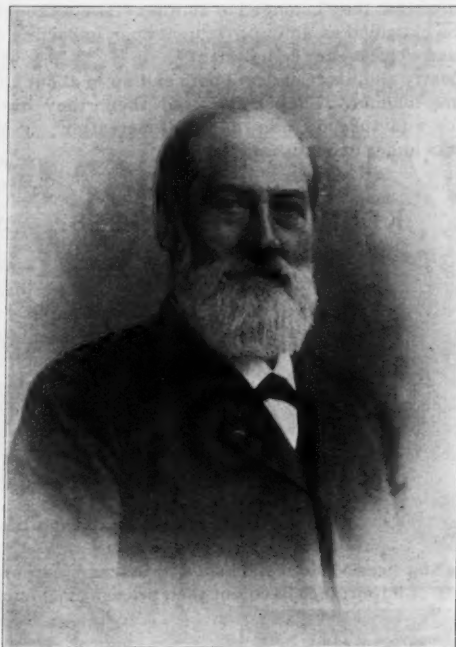
Mr. Decker was born July 20, 1822, at Moelsheim, Germany. While a youth he was apprenticed to learn the trade of a cabinet maker, and having become proficient in the details of that calling he sailed for America, arriving here July 10, 1843. Almost immediately he entered the employ of Messrs. Raven & Bacon, piano manufacturers, in the capacity of a journeyman, and in due time he was advanced to the position of foreman and superintendent of the entire factory. It was a question of but three months before he was honored with the distinction of a junior partnership in the house, with a full share, without the necessity of monetary consideration, this advantage having been granted him owing to his capacity and capabilities, and as a return compliment for the valuable services that he was able to render owing to his absolute familiarity with his trade. Upon his advent as a member of the firm the style was changed to Messrs. Raven, Bacon & Co. Mr. Decker's prominence in the piano line outgrew the abridged opportunities that naturally fell to the junior partner of the concern, and in 1862, in conjunction with Mr. David Decker, his brother, he took a decisive step, launching out as the senior member of the firm of Decker Brothers, the style under which the business has since been continued.

To be sure, the operations of the juvenile house were in

a measure contracted. The piano factory and warerooms were located in Bleecker street. Later an uptown move was effected by opening warerooms at 33 Union Square, the site of the firm's present quarters, and a factory in Thirty-fifth street. In 1874 Mr. David Decker retired, Mr. Charles A. Decker, the eldest son of Mr. John Jacob Decker, succeeding as partner. Matters ran their course until 1888, when, upon the death of Mr. Charles A. Decker, Mr. William F. Decker, the youngest and only surviving son, was admitted to partnership with his father, John Jacob Decker.

The latter had been in the best of health and actively conducted the business affairs of the house up to the time of the attack of pneumonia to which he succumbed after less than a week of ailing. The law of the inevitable was fulfilled, Mr. Decker quitting his cares in the almost white winter of life, having attained to his 72d year.

Mr. William F. Decker, the successor, and now sole proprietor of the industry, is a native of New York, and a young man, having just passed the age of 26. The present indications point in the direction of a continuation of the old style of the firm, and it is certain that the long familiar



JOHN JACOB DECKER.

policy of the concern will be perpetuated. Young Mr. Decker is acquainted with the details of the piano trade, having received a thorough business training under his father's tutelage. At the same time he possesses a general knowledge of the factory. He has seen the present gigantic piano warehouse rise over the site where the much more modest house once stood, and was energetic in advancing the work on the new structure to a state of completion preparatory for the opening in September, 1893.

The Funeral Services.

The funeral services over the remains of John Jacob Decker were held at his late residence, 154 West Forty-fifth street, last Monday evening at 8 o'clock. The friends of the deceased gathered in the two dimly lighted parlors and listened with respectful attention to the Rev. Chas. T. Weitzel, assistant to Dr. Lyman Abbott, who was detained and could not deliver the eulogy.

In a few words the minister spoke of the life of Mr. Decker and drew a moral from it. He then read a lesson from the Bible and closed with a fervent prayer, after which the friends of Mr. Decker viewed his remains.

There were present besides Mr. W. F. Decker, his mother and the immediate relatives of the deceased the following gentlemen:

Mr. Samuel Hazelton, of Hazelton Brothers; Mr. W. Foster, of the Weber Piano Company; Mr. E. Holyer, of the Mason & Hamlin Organ and Piano Company; Mr. Schlemmer and Mr. Steinenberg, of Hammacher, Schlemmer & Co.; Francis Bacon, Mr. Jos. Gross and Mr. F. Fisher, of Behr Brothers & Co.; Mr. Goepel, of Goepel & Co.; Mr. J. W. Currier, Mr. Louis Bach, of Kranich & Bach; Mr. G. C. Cole, of I. I. Cole & Son; Mr. F. G. Smith, Mr. Glueckner, of Alfred Dolge & Son; Mr. I. N. Camp, of Estey & Camp, Chicago, Ill.; Mr. W. G. Fischer, Philadelphia, Pa.; Mr. S. Hamilton, Pittsburg, Pa.; Mr. C. Wulsin, Indianapolis, Ind.; Mr. Geo. W. Armstrong, Cincinnati, Ohio; Mr. A. A. Van Buren, Louisville, Ky.; J. G. Ramsdell, Philadelphia, Pa.; A. H., B. and C. Fischer, of J. & C. Fischer, New York; Richard Ranft, New York; W. & A. Zinsser, G. Kammerer.

Among the employees of the Decker house were Mr. W. O. Bacon, Mr. Geo. Snyder, Mr. H. Pinner, Mr. L. G.

Friess, Mr. A. Bushom, Mr. C. Dieckman and Mr. G. W. Meyer.

The interment was at Greenwood yesterday, and was strictly private.

Henry Saltonstall.

Mr. Henry Saltonstall, vice-president of Chickering & Sons' corporation, notice of whose death appeared in the last issue of THE MUSICAL COURIER, was buried last Wednesday from the First Church, Berkeley and Marlboro streets, Boston. Among those who were present at the service were: Rt. Rev. William Lawrence, bishop of Massachusetts, Mr. Charles Jackson, Mr. S. Endicott Peabody, Mr. George Wheatland, Pres. Eliot of Harvard University, Gen. Francis A. Walker, Mr. Edward Atkinson, Col. Henry Lee, Mr. Henry Tuckerman, Col. Henry Russell, Mr. Francis Peabody, Jr., Mr. Samuel S. Johnson, Mr. George S. Hale, Mr. George F. Hammond, Mr. H. Pierson Beebe, Mr. Leverett Saltonstall, Mr. Francis H. Appleton, Judge John Lowell, Capt. Charles T. Lovering, Mr. William P. Lawrence, Col. Francis H. Peabody, Dr. John Homans, Dr. William White, Mr. T. Jefferson Coolidge, Mr. Martin Brimmer, Mr. Arthur Lyman, Gen. Loring.

President George H. Chickering attended as the representative of the Chickering & Sons Piano Company, and also the treasurer, Mr. C. H. W. Foster.

Mr. Saltonstall was treasurer of the Pacific Mills, and, as Mr. Foster says, was recognized as the leading mill treasurer of New England. He was 67 years old. His interest in the Chickering corporation reverts to his wife and subsequently passes into trusteeship, and cannot be offered in the market for sale according to the provisions of the will. It has not yet been decided who shall succeed Mr. Saltonstall as vice-president of the company.

Miss Janet Tilney.

Last Friday the warerooms of the Weber Piano Company were closed, while all officials and employees attended the funeral of Miss Janet Tilney, daughter of Robert F. and Mary M. Tilney, who died at St. Augustine, Fla., December 4.

Mr. Tilney is secretary and treasurer of the Weber Piano Company. To lose a daughter at the interesting age of 16 is indeed a sad affliction, and the trade in general extends sympathy to Mr. Tilney.

Mrs. August Gemunder, Jr.

The wife of Mr. August Gemunder, Jr., died December 3 of spinal meningitis after an illness of about two months, dating from the birth of a child.

Mrs. Gemunder was the daughter of the late Edward Schubert. The funeral was held last Wednesday and was largely attended. Mr. August Gemunder, Jr., who did not return to business until yesterday, has the sympathy of many friends.

George Hedrick.

George Hedrick, many years a dealer in musical instruments, died December 2 at his home in Lowell, Mass. He was 85 years old.

Mr. Hedrick had been an invalid several years.

BRIGGS.

THE MUSICAL COURIER has always been a believer in the Briggs piano, for the fact is patent to the least observing, that the Briggs people have always from the start shown their purpose to make a musical instrument in contradistinction to the piano of commercial features so prevalent now. The purpose the Briggs people showed years ago has always been maintained. True there has been a steady improvement in their musical instruments, but this has been the result of time, study and application.

There never was a time when the Briggs piano could not have been called a good musical instrument. The steadfast manner in which the Briggs people have adhered to their policy of making a musical instrument can be seen in their repeated refusals of temporary advantages should they depart from their high standard and come down to commercial productions.

They believed that to sacrifice their musical instrument on the altar of mammon would but give them a temporary advantage, which would boomerang their interests, leaving them in the position of men who prove false to their announced good intentions. Their purpose to build a musical instrument has won the admiration of all lovers of the true piano.

What the purposes, aims and aspirations of the company will be, following out their past principles, will be disclosed in their manufactures next year, which will be a period of extraordinary artistic development on the lines already securely laid.

EX-MAYOR BEATTY CONVICTED.

The Former Organ Manufacturer Found Guilty of Using the Mails Fraudulently.

MONTPELIER, Vt., Dec. 7.—Daniel F. Beatty, who was Mayor of Washington, N. J., and was known extensively as a piano and organ manufacturer, was convicted here yesterday of the fraudulent use of the mails. He was remanded for sentence. Beatty was defended by Logan, Clark & Dumond, of New York, and ex-Governor Dillingham, of Vermont. United States District Attorney John H. Senter and his assistant, Harlan W. Kemp, represented the Government. Beatty was arrested on June 7, 1898, in New York, at the request of the United States Marshal at Hartford, who notified the United States District Attorney's office in New York that an indictment had been found against Beatty on complaint of William A. Coley, a postal clerk at South Norwalk.

It was alleged that Coley had been induced to buy, through circulars sent through the mail, an organ for \$50, which Beatty represented was worth \$100. Experts declared the organ was not worth \$15. Beatty was arraigned before United States Commissioner Shields and was held in \$1,000 for trial.

THIS is the culmination of the efforts to bring Beatty to the realization of the fact that swindling does not pay, and in connection with it it may be of interest to recall some features of the peculiar relations Beatty sustained to the music trade.

For a dozen years this paper has been warning the people against the impositions of the New Jersey organ man, and although he had been making frantic efforts to secure immunity in these columns, we never even permitted him to pass beyond the outer rail of the office. He, however, succeeded in getting his advertisements into some of the music trade papers, which helped him in his claim to legitimacy. Some years ago we published the copy of a contract he made with a notorious music trade editor, who accepted \$1,000 for advertising the fraud organs. The money helped to bust this distinguished failure among music trade adventurers, and it was just one of the few causes that aided in exposing the character of his absurd schemes. He would accept \$25 today and defend Beatty as the case now stands.

Among other curious discoveries we made about 1883 or 1884, during our campaign against Beatty, was the prevalence of the opinion that our exposé was nothing more nor less than a clever advertising scheme on the part of Beatty, and as a result of this notion it was impossible for us to secure advertising from a number of legitimate organ manufacturers who truly believed that it was a Beatty scheme—this constant exposé of his rotten methods. We remember on one occasion, in discussing the theme with a Connecticut organ manufacturer who believed in the theory, that we asked the manufacturer how much he or his concern would pay for similar advertising. This question turned out to be a regular poser, and not long after the episode a letter of apology was received by us in which the Connecticut company frankly told us that many of its agents had written regarding the great benefits they were receiving through the Beatty articles in THE MUSICAL COURIER.

This was in the infancy, so to say, of this paper, and all the time the big fraud trade editor was receiving at the rate of \$1,000 a year from the other fraud. If necessary we could again publish that most infamous contract, for it is on file here in this office.

We are chiefly reminded of this instance now for the reason that only last week we were told in Boston that the series of articles on Steinert methods were nothing more nor less than the most clever kind of Steinway advertising. The process of ratiocination that brings about such a conclusion should be thoroughly explained, as it would prove most valuable not only to editors but to the commercial community generally. We should like to know, anyhow, what the firm of Steinway & Sons, of New York, London and Hamburg, has to do with any analysis of a New England piano dealer, who happens, among others, to handle the Steinway pianos. We are not determining the relations between manufacturer and dealer in this Steinert issue as such; neither can we for a moment consider that impossibility of a knowledge on the part of Steinway & Sons of the inner mechanism of the Steinert concern, for the simple reason that it would be contrary to the interests of the Steinert Company to give to Steinway & Sons even so much as an inkling of the methods they pursue.

If it may appear during these articles that the Steinway piano is a fine piano that is merely the fault of Steinway & Sons. Everybody in the whole piano

trade—everyone who is endowed with a proper sense of the artistic and commercial proportions of the piano trade—everyone is willing to acknowledge the greatness of the Steinway piano, and to speak of this in articles on Steinert methods is merely to reiterate what everybody down to the individual salesman at Passamaquoddy, Kinderhook and Tombstone, Ariz., says; and it is hardly possible to write about pianos nowadays and not say it.

But to intimate that because this happens to be iterated and reiterated the firm of Steinway & Sons are the instigators of the analytical discourses in this paper on the Steinert methods shows that many men in the music trade are the same as the men in the trade who in 1883 and 1884 believed that our Beatty articles were his paid advertisements.

The man who took money from the legitimate organ manufacturers to advertise their goods and who turned around and took Beatty's little \$1,000 to shut up was just as great an idiot, or rather imbecile, then as he now is, only he was then a younger imbecile. Those who refused to touch Beatty certainly demonstrated that they belonged to another class, although to be classified as an improvement upon imbecility is not an extravagant compliment.

Beatty and his friend will both end up in about the same manner. They fraternized then, they have since, and they do now and will hereafter. It all works under one universal law.

KEEPING UP PRICES.

IT seems like the acme of foolishness to warn manufacturers of established reputation against the error of reducing prices in order to gain business. At the present time there is a little cloud about the size of a man's hand on the horizon of the piano trade's commercial firmament. It is the cheap piano which casts a shadow, so faint, however, that the sun of activity will dispel it. There is another cloud that is disturbing the long stagnation of business, now happily past.

Because the people had no money and have been unable to purchase pianos there is a wavering in the line of prices. Old established firms and corporations of importance have cut their prices, while many others are on the verge of it.

What for?

To gain additional business?

Does a man commit suicide to save his life? Nonsensical problems; yet not more so than this foolish idea that to gain business when times are unpropitious prices must be reduced.

The first thing that happens to a concern of standing that has been in business for many years, that has a reputation, the first thing that happens when such a concern cuts into prices is what smashed business during 1893—the people lose confidence. If you tell them you are offering just as good a product, but as business is bad you are determined to sell for less money until the market gets better, they won't believe you. They think that your product is cheapened so as to offset the reduction in cost. Your

prestige goes to pieces instantly. You might as well say at once that you are taking a cheaper, or a cheap, piano, for then you will attract dealers looking for such a product.

Suppose you convince the people of your honesty when you tell them that you are taking less for the same grade of goods, &c., although we deny the possibility of anyone doing such a thing, what will they think of you? That you have been for years swindling them, asking more for your product than it was worth; that you have been amassing a fortune through the accumulation of enormous profits.

There is no other way of looking at the matter. Grade is grade, and price makes grade. No man is going to buy more pianos from a manufacturer of standing because he lowers his price. Lowering of the manufacturer's price means that the dealer must lower his. No? Most assuredly, as a manufacturer cannot lower prices to the dealer and the buying public not hear of it. Then the dealer offers a piano to Mr. — at \$50 less than he sold him one for his daughter two years ago. "Hello," cries Mr. —, "that piano must be getting poorer." He figures on the basis of a gold dollar for 90 cents, a correct business calculation.

Right here comes in the question, Why should old established houses desire to lower prices so as to secure more business? In common with every other line of artistic and commercial commodities the piano line has been depressed, and is now feeling the work of the cheap box. Everybody was in the same boat, and surely the large and influential houses certainly have been in better shape to stand it than the smaller ones. There must be bad business behind a concern that desires to reduce prices to secure more business. It would be better sense for a large institution of prestige to raise them.

An institution that does not go ahead is surely going backward. That is evident to any business man. A raising of prices denotes progress; a lowering certainly shows that the house is fast retrograding. It would be better that the public was told the grade of goods had been cheapened.

There is commercial suicide in lowering prices. Who is benefited? Certainly not yourself, as you will do less business as well as reduce the earning power of your plant. Not the dealer, as he must reduce prices also, thus losing custom by having people get suspicious of the cheapened goods. And you make capital for your opposing manufacturers, who are certainly attacked when you reduce prices. You gain no friends, you make hundreds of enemies and you commence the laying of the mine which will be one day exploded under you and possibly wreck your institution.

It is to be hoped that the lowering of prices will be stopped at once. There is danger in it to prestige. Of course this does not affect firms of no importance. But houses with names don't want to get down nearer the cheap box.

37 A DAY guaranteed musicians selling "Hand's Harmony Chart," the new "Instantaneous Instructor" for piano and organ. Sells in every house containing an instrument. Sample and terms \$1. Nin S. Hand, 226 Wabash avenue, Chicago.

The Wonderful WEBER Tone

IS FOUND ONLY IN THE



PIANOS.

WAREROOMS: Fifth Avenue and 16th Street, NEW YORK.



CHASE BROS. PIANO CO.,

MANUFACTURERS OF

Grand and Upright Pianos.

MUSKEGON, MICH.

CHICAGO, ILL.

NEW ENGLAND PIANOS

LIVE WORKING AGENTS WANTED.
SEND FOR CATALOGUE. MAILED FREE.LARGEST PRODUCING PIANO FACTORIES IN THE WORLD.
MANUFACTURING THE ENTIRE PIANO.

Dealers looking for a first-class Piano that will yield a legitimate profit and give perfect satisfaction will be amply repaid by a careful investigation.

NEW ENGLAND PIANO CO., 32 GEORGE STREET, BOSTON.

Warerooms: 200 Tremont St., Boston—98 Fifth Ave., New York.

262 and 264 Wabash Avenue, CHICAGO, ILL.

Have you seen
THE NEW
SCALE

STERLING
PIANOS

FACTORIES
DERBY, CONN.

C. BECHSTEIN



GRAND
AND
UPRIGHT
PIANOS.



By Special Appointment to

His Majesty the Emperor of Germany, King of Prussia,
Her Majesty the Empress of Germany, Queen of Prussia,
Her Majesty the Queen of England,
Her Majesty the Empress-Queen Frederick of Germany,
His Royal Highness the Duke of Edinburgh, Duke of Saxe Coburg-Gotha,
Her Royal Highness the Princess Louise of England (Marchioness of Lorne).

Largest Factories in Europe.

LONDON, W.

40 WIGMORE STREET,

BERLIN, N.

5-7 JOHANNIS STRASSE.

THE VOCALION ORGAN.

THE MOST IMPORTANT AND BEAUTIFUL INVENTION
IN THE MUSICAL WORLD OF THE NINE-
TEENTH CENTURY.The Music Trade and Profession are invited to hear and inspect
this charming instrument as now manufactured at WORCESTER, MASS.

FOR CATALOGUES AND PRICES ADDRESS

THE MASON & RISCH VOCALION CO. (Limited),
Worcester, Mass.

NEW YORK WAREHOUSES:

10 E. 16th St., between Fifth Ave. and Union Square.

CHICAGO WAREHOUSES:

Lyon, Potter & Co., 174 Wabash Ave.

THE HIGH GRADE

Mehlin Pianos

Are the Most Improved & BEST SELLING HIGH GRADE PIANOS. Strictly of the Highest Class and just what you want for a LEADER.

Have you seen OUR PATENT INVERTED GRAND

Western Factory Minneapolis Minn. 461-463-465-467 W. 40th ST. COR. 10th AVE. NEW YORK

Daul G. Mehlin & Sons

WEGMAN & CO.,

Piano Manufacturers.

ALL our Instruments contain the full Iron Frame with the Patent Tuning Pin. The greatest invention of the age; any radical changes in the climate, heat or dampness cannot affect the standing in tune of our instruments and therefore we challenge the world that ours will excel any other.

AUBURN, N. Y.



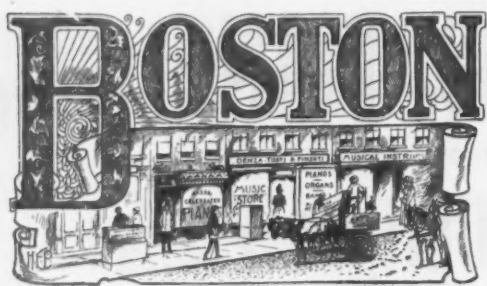
JACOB DOLL,

MANUFACTURER OF

HIGH GRADE Grand and Upright Pianos.

OFFICE, FACTORY AND WAREHOUSES:

Southern Boulevard, East 134th St. and Trinity Ave.,
NEW YORK.



BOSTON, Mass., December 8, 1894.

ALL the dealers wear smiling faces this week, which may be taken as an indication of plenty of business.

Chickering & Sons.

A year ago last September Chickering & Sons started manufacturing with their full force on full time and have kept right on ever since.

To-day they are behind in their orders and it looks as if they would be for several weeks, as every mail brings requests for pianos.

C. C. Harvey & Co.

C. C. Harvey & Co. have just sold their first Christmas present—a piano to be delivered the day before Christmas.

They say they are selling more pianos for cash than they have in five years past. The other day they sold six pianos, and each one was paid for before the purchasers left the store.

They have just finished taking account of stock and report a most satisfactory year.

Last Thursday they bought six Chickering grands to replenish their stock, there being a great demand recently for grands.

They have one very profitable customer, who has paid rent on one piano 34 years, Mr. Harvey having had the name on his books 20 years. They think this is the longest renting record in existence.

New England Piano Company.

At the warerooms of the New England Piano Company it is reported that everybody is well, happy and hustling.

Briggs Piano Company.

The Briggs Piano Company is busy as usual at its factory. The company has just finished three handsome pianos, that were made to order. One, for a prominent merchant in Cleveland, is of walnut specially selected for its beauty. The panels are raised and carved, and the case has rounded ends.

Another for a well-known Boston manufacturer is of rosewood with plain panels.

The third is of Hungarian ash, and this also has plain panels.

The Briggs Company makes a specialty of handsome woods for its cases, and spares neither trouble nor expense to get them.

Emerson Piano Company.

The Chicago office of the Emerson Piano Company during the past three months has sold over 50 pianos each month.

The Emerson catalogue is just out and contains cuts of all their latest styles.

The company is also sending out its calendars for 1895—beauties they are, too. Everybody will want one.

Mr. M. P. Conway, of Holyoke, Mass., is a most enthusiastic admirer of the Emerson piano, which he sells as his leader. He says he "is justified by the quality" and "appreciates the merits of the goods."

Mr. Conway has met with great success in selling the Emerson, and gave an order for 20 pianos. He has just presented an Emerson with a Hungarian ash case to the Church of the Rosary, Holyoke.

A. M. McPhail Piano Company.

The A. M. McPhail Piano Company has just established a lot of new agencies in Pennsylvania. Yesterday it received orders for two pianos by telegraph, for two by long distance telephone and for a dozen or more by mail.

Ivers & Pond Piano Company.

Mr. Brandon, one of Ivers & Pond's traveling men, has been in Ohio and Indiana during the last month, and sent in good orders with pleasing regularity.

Mr. Farley, another traveling salesman, is away on a long trip through New York, Pennsylvania and the South.

Merrill Piano Company.

Mr. J. N. Merrill spent three days this week in New York State, and sold so many pianos he had to come home, for he could not supply any more before January 1.

The new catalogue is out and must be seen to be appreciated. No expense has been spared to get something artistic and attractive.

One of the brightest factors in the piano business of this city is Mrs. Sherburne, in the employ of the Merrill Piano Company. During Mr. Merrill's absence abroad last sum-

mer this clever woman had charge of the business, and this fall she has traveled occasionally in the interest of the house, appointing agents and making friends for the Merrill piano everywhere. Mrs. Sherburne was brought up in the piano business, being a daughter of H. W. Hall, of Burlington, Vt. She is for the Merrill piano first, last and all the time.

John T. McLaughlin, who was with the Smith American Organ Company for 33 years, has recently joined the forces of the Merrill Piano Company.

They are very busy at the Merrill warerooms putting in the wires to run the new Electric Piano.

The following circular has just been issued:

We are prepared to furnish with the Merrill piano the only practical and perfect piano player ever put on the market. It can be applied to your own piano in your own home without any change or alteration whatever; and by means of the perforated paper (by which it is operated) you can have, with perfect expression, any and all compositions, from the simplest ballad to the most difficult symphony, played in a way to rival the most expert pianist, and with no knowledge of music necessary on your part. It is the most wonderful invention in the musical world, and will delight all lovers of good music, giving something never before accomplished on a piano—an automatic attachment that is capable of the most difficult execution and repetition, while at the same time giving all the perfect shading and expression that could be given by a skilled musician. You are cordially invited to call at our warerooms, and we promise you a pleasant and profitable visit.

Two Hundred Thousand Mason & Hamlin Organs.

Mason & Hamlin have just passed the number 200,000, and considering the fact, which everyone knows, that this make is the highest priced organ the world produces, the significance of this record is apparent. Cheap goods in all lines outsell as a rule the higher priced articles, and surely the above is a great record for Mason & Hamlin and one of which this celebrated house may be very proud. These organs are numbered from 1 to 200,000 consecutively, no number having been skipped. There was a jollification at the factory to celebrate the reaching of the second 100,000.

Mason & Hamlin have just received from the lithographer a new showcard, advertising their organs. The great Guilmant is pictured in one corner, playing in church on the "Guilmant" model; in the upper left-hand corner Liszt is seated at the "Liszt" model, with Rubinstein, Gounod and Scharwenka in the background; Sankey in the lower left-hand corner playing in Sunday school on the "Sankey" model; children are singing and playing on the baby organ in the upper right-hand corner, and the parlor model is pictured in a parlor scene, with medals grouped about in a very beautiful way.

Miss Minnie E. Little, one of Mr. E. A. MacDowell's foremost pupils, will give a recital at Union Hall, December 20, assisted by Miss Elizabeth Hamlin. Miss Little will use the new and improved Mason & Hamlin grand piano. The total business of this great house for the month of November shows an increase of 33½ per cent. over the corresponding month of 1893.

Mason & Hamlin are over 100 pianos behind their orders at their factory.

Vose & Sons Piano Company.

Mr. F. L. Drew, of the Vose & Sons Piano Company, has just returned from a three months' trip through the Northwest, West and South. During that time he visited all the old agents, and arranged with several new ones. He reports the situation very encouraging at all points. Without exception the company's agents have commented on the improved action, tone and finish of the Vose piano, and say that the name of "Universal Favorite" is well deserved.

Mr. Drew brought back such a big bundle of orders that he has postponed a trip he intended to make.

The company's retail business continues large; the last two months brought the biggest trade the house has ever seen.

Hallet & Davis Piano Company.

Mr. Chaffin, of Fitchburg, frequently visits the Hallet & Davis Piano Company, as he makes a specialty of its pianos. He was in town this week, and selected several for his holiday trade.

Mr. F. A. Leland, proprietor of the business of S. R. Leland & Son, Worcester, is another frequent visitor, and has just been here making his holiday selections. His father, S. R. Leland, was one of the first agents Hallet & Davis had, starting with them in 1841, and the business has been continued ever since from father to son.

The Estey Company.

The Estey people were feeling very much pleased over having sold four pianos this morning.

Their traveler through Massachusetts reports that business this week has been the best he has had this season.

Poole & Stuart.

Poole & Stuart recently made several pianos with cases of a special lot of walnut veneers. They were all sold in less than a week—"almost sold themselves," Mr. Poole said.

They have considerable birch and Hungarian ash they are very proud of.

The O. Ditson Company.

At the O. Ditson Company they call attention to a Knabe piano with an oak case. The oak is dark, with a distinct burl, and the house may well point with pride to such a finished example of handsome case work.

In Town.

D. A. Stevens, Bridgeton, Me.; S. A. Dow, Haverhill, Mass.; M. P. Conway, Holyoke, Mass.; U. Perry (Perry Brothers), Wilkesbarre, Pa.; W. H. Hosmer, Lynn, Mass.; Professor Riley, Marlboro, Mass.; W. J. Le Favour, Salem, Mass.; M. C. Perkins, Rockland, Mass.; Mr. Chaffin, Fitchburg, Mass.; F. A. Leland, Worcester, Mass.; Karl Fink, New York.

BECHT LEAVES PEASE.

Goes to Brambach.

THE surprise among traveling men this week is the resignation of Mr. Charles Becht from his position as general traveler for the Pease Piano Company. Mr. Becht will now travel for the Brambach Piano Company, of Dolgeville, N. Y., having signed a contract with that firm. The contract takes effect January 1, shortly after which time Mr. Becht will leave on his first trip for his new employers.

Mr. Becht has been in the trade many years, during which he has established his value as a traveler. No man without ability can manage to go from lucrative position to lucrative position leaving nothing behind him but friends if he be not in possession of ability—of exceptional ability. This Mr. Becht has done. He has climbed up in his profession until he is recognized as being in the rank of first-class travelers in the trade.

An incident that came under our notice happened last January when the different traveling men in the trade were under discussion. The question asked was whether or no the piano and organ trade contained as good and as many traveling men as other lines. On summing up, but six men could be called first-class in every respect, and Mr. Chas. Becht was among the six. The men mentioned are the great lights of the road trade, and more is accomplished by them than even their employers realize.

M. Becht in the first place has personality. He commands respect wherever he goes, and in receiving respect secures attention. The attention which his appearance gives him is turned to commercial account by a rapid and systematic presentation of trade conditions, put in such forceful shape that concurrence becomes obligatory. He is quiet in argument, quick to see a weak point in the armor of his business opponent, with the ability of turning this weakness to his own advantage in such a straightforward commercial way that an opponent is never wounded, though he may be a little disgruntled at losing a trade point.

In settling up bad trades, or in cases of assignment or any of the unfortunate and criminal occurrences in the trade, Mr. Becht has shown an amount of legal acumen not usually found in the possession of traveling representatives. He is never hard unless absolute justice demands it, and then he goes ahead in such a business manner that the man assigning or in bad odor becomes his friend, respecting him for respecting the good, substantial name of business.

But it is not at all necessary to speak of the many excellent points of business about Mr. Becht. The trade knows him throughout the length and breadth of the United States, and knows but to respect and admire. The social side of Mr. Becht is just as interesting as his business characteristics. He is a jolly, whole-souled, delightful companion, whose friendship can be cherished by all lovers of a man. We congratulate the Brambach Piano Company on its acquisition.

IN THE RACE

for supremacy the best will surely win. The others may act mulish



and kick but the result will be the same. Future generations will declare Phelps Harmony Attachment the best pedal arrangement in existence, and wonder how the old Forte pedal held sway so long. Used by

Malcolm Love, Waterloo, N. Y.
James & Holmstrom, N. York.
A. M. McPhail Piano Co., Boston.
Newby & Evans, New York.

J. H. PHELPS, SHARON, WIS.

The Wonderful Weber Tone

IS FOUND ONLY IN THE

WEBER PIANO.



NEW D. PRICE, \$1,000.

7 1-3 OCTAVES.

EBONY GRAND UPRIGHT.

Height, 4 feet 9 inches; Width, 5 feet; Depth, 2 feet 4 1-2 inches.

EXTRA HANDSOME CASE.

PANEL SIDES,	PATENT ACTION,	FULL AGRAFFE,
HAND CARVED LEGS,	CONTINUOUS HINGES,	POLISHED BACK,
THREE STRING,	SWING DESK,	SOSTENUTO PEDAL

This Piano may be had in Walnut, Mahogany, Oak or Rosewood at an Advanced Price.

WEBER PIANO COMPANY,

Warerooms, Fifth Ave., cor. 16th St., NEW YORK CITY.



CHICAGO OFFICE OF
THE MUSICAL COURIER, 226 Wabash Avenue,
December 8, 1894.

NO city in the Union does more advertising than Chicago. There have been several bombshells recently thrown in the trade, but one of the latest "ads." to attract attention is a genuine explosion, and has made a sensation. The following is a copy of the "ad." to which we refer:

A CUT IN PIANOS.

THE PUBLIC RECEIVES THE BENEFIT AT AN OPPORTUNE SEASON.

It is the general policy of large houses to secure the full advantage of the holiday trade, reserving bargain sales until after January 1. Contrary to this plan, W. W. Kimball Company, Wabash avenue, near Jackson street, have decided to give their patrons an opportunity to secure bargains in pianos during the holiday season. In addition to the Kimball they carry a large assortment of Eastern made pianos of cheaper manufacture. In order to secure a large stock of this class of instruments for the holiday trade, they made extensive purchases from several Eastern factories, but in view of contemplated changes they have decided not to handle these pianos until after January 1. They have therefore determined to offer all instruments of this class at prices which will absolutely insure their sale during the present month. New 7½ octave upright pianos of these makes are offered at \$125. Such prices are unprecedented in the history of the piano trade, and the public will not be slow to appreciate this exceptional opportunity.

Now the question is, Where is this thing going to stop? As is observed in the "ad.," this particular sale is supposed to continue only until January 1, which gives hope that these kind of sales and this kind of advertising may in the future cease.

There is always an excuse for advertising in this way. What brought on this particular offer is hard to say. The house which has, previously to this, been advertising the lowest priced pianos is the Chickering, Chase Brothers Company, which made its prices as low as \$150 for a full size mahogany, three pedal piano, and although the house has said nothing about the number of sales which it has made by this means, a view of the warerooms at present indicates that the concern has sold a very large number of instruments, and not all of them cheap ones by any means.

As an illustration of the amount of business which the house must have done, we will just remark that a short time ago the warerooms were so thoroughly crowded that it was difficult to get around among the instruments, and that at present one at least of the parlors is entirely empty, and the front wareroom has not enough pianos in it to make a good show.

For a long time the papers have been full of large display "ads.," reading notices and a goodly number of classified "ads.," the Kimball Company being the house that has used the three different kinds of advertisements spoken of most freely. Some of the other houses have had reading notices, but not as many as the first house spoken of.

The fact that this method of advertising has been continued so long would warrant one in supposing that it has been successful in inducing sales, although the prices at which the instruments have been offered would indicate that the business had not been exceedingly successful, from a financial view point.

The advertisement which is given above was followed

the next day by a Lyon & Healy "ad.," which is here reproduced.

HOLIDAY PIANOS.

THE LARGEST AND MOST COMPREHENSIVE STOCK OF INSTRUMENTS EVER GATHERED UNDER ONE ROOF

Now being exhibited by Lyon & Healy. Unusual advantages offered at their holiday sale. No such collection of pianos as is now on exhibition at the salesrooms of Lyon & Healy has ever been offered for the consideration of the purchasing public. The best products of a dozen leading piano manufacturers, including the great names of Knabe, Fischer, Hallet & Davis Co., Hazelton, Blasius, and others equally well known, are displayed side by side. In ordinary salesrooms you find the best efforts of one manufacturer—at Lyon & Healy's you find the choicest results of the labor and capital of over a dozen great makers. Other advantages at Lyon & Healy's are in like ratio. Purchasers not only have an unparalleled assortment from which to select, but they save money by so doing. Those seeking very cheap uprights can find them here from \$100 upward. No one should decide upon an instrument for the holidays without conferring with Messrs. Lyon & Healy, corner Wabash avenue and Adams street.

As will be observed, the house advertises pianos for \$100 upward, and as it does not say that these instruments are second-hand, the presumption is that the firm intended to lead the purchaser to infer that the pianos were new.

No dealer in other cities, or in any other portion of the country, has any reason to be alarmed at the low price at which pianos are being offered in this city. The fact is that the \$125 piano from a musician's view point is not worth 125 cents. It would be a deplorable state of affairs if it would be supposed for one moment that the public could be made to believe that a first-class new piano could be supplied for \$125.

We do not believe that people who have sense enough to desire a piano in their house can be so foolish as to think that they can get one for such a low price. They are not pianos; they never should be dignified with such a term; they are boxes, pure and simple, and not worth the room they take up in a person's house.

The only charitable conclusion to come to in relation to this method of advertising cheap pianos which would do justice to the houses who are practicing it would be to believe that they are doing so for the purpose of attracting people to their warerooms, and then selling them something better; and let it be distinctly understood that it is fully as impossible to procure a piano that is entitled to the name of a musical instrument at the price that these goods are offered at as to secure a good article of any description at one-third the price it should be sold at.

The following is an "ad." which will appear in the Sunday papers (to-morrow). It does not speak of prices, but it is a mild attack on the testimonial business, and except in that respect it is a comparison, it is a very good "ad.," and there is one great thing to be said in its favor—there is no reference to prices in it, but more in the line of talking up the goods.

BEHIND THE SCENES.

For many years it has been the custom of some piano manufacturers to present to artists, professors and singers a piano. In return they would always receive letters of indorsement in which the "beautiful tone and action" would be spoken of, and singers would say "it supports the voice." In fact, they cannot say too much for the piano that they get for nothing. The writer says it does not support the voice of the singer, but it supports their pocket. The Steger Piano Company were never yet obliged to adopt such methods in order to dispose of the "Steger" pianos, but instead of lavishing money on artists, professors and singers they have always put that amount into workmanship and material. Conscientious musicians and instructors all agree that the "Steger" piano contains the richest musical tone and an action which is the delight of the performer.

Lyon & Healy's New Catalogue.

As a gauge to the importance of the music trade the last catalogue published by Lyon & Healy is suggestive. The book contains upward of 360 pages. It is a small-sized quarto, printed on fine calendered paper, has about 10 fine half tone illustrations of their establishment at the corner of Wabash avenue and Adams street, contains an excellent cut of their Chicago Exposition pavilion and also one of their exhibit at the Antwerp Exhibition. Small musical instruments, orchestrons, drums, brass instruments, &c., are elegantly illustrated. The cuts of the guitars and instruments of the violin school and madolins are illustrated in colors, closely imitating the natural woods.

Lyon & Healy's introduction to this catalogue mentions

suggestive facts, as, for instance, that the house is the basis of supply for about 20,000 storekeepers; that it produces over 100,000 instruments every year; that the concern averages the sale of one piano every hour throughout the year, and other facts which are really interesting to the trade.

In the catalogue the house claims to have everything known in music, which is so close to the truth that it is hardly worth while to say that it does not deal in pipe organs. One would get an idea from this catalogue that there is a large business done in German accordions, as there is no less than 40 pages illustrating the instrument. Where they all go to is as much of a mystery as where pins go. One does not often hear this instrument played in large cities.

There is something for everybody to learn in looking over a catalogue of this description. For instance, how many people know that there is a double bell B flat euphonium? One would suppose it would take a giant to blow it. Lyon & Healy have in the course of their existence produced a great many handsome catalogues, but the last one naturally surpasses all previous efforts.

Mr. Healy told the writer that up to to-day the cash sales of the house for this month were equal to their business during the same period in 1892. He also said that the number of packages delivered last Thursday was the largest in the history of the house. These are encouraging facts.

Ann Arbor Organs in England.

The Ann Arbor Organ Company has shipped to Mr. Charles Curtis, of London, a sample of a new style organ which it has just produced. The organ is said to be very beautiful, made of walnut with French walnut panels, and handsomely finished in varnish. The workmanship of the interior of the instrument is said to be fully equal to that of the exterior.

Mr. Curtis is said to have the royal appointment from Queen Victoria to furnish the English court with musical goods. This probably means a wholesale agent for the Ann Arbor Organ Company in London.

The A. B. Campbell Company and Florida.

Mr. B. F. Manier, Jr., of the A. B. Campbell Company, of Jacksonville, Fla., has been a visitor in Chicago this week. Mr. Manier is young and intelligent and gave a short but comprehensive description of the State in which his concern transacts business. He claims for Florida a population of a half million and that it is constantly increasing.

Jacksonville, a city of about 30,000 inhabitants, is prospering; building is going on quite extensively, and there are no empty houses; streets have been paved and electric plants introduced. Tampa, Mr. Manier says, is nearly as large. Land which was thought by the natives to be useless has been found to be well adapted for fruit raising, and even for ordinary agricultural purposes. There is a good demand for all the fruit that can be raised, and consequently there is never an overproduction. Five million boxes of oranges were shipped last year, but this year it is estimated there will be a reduction of 20 per cent in the quantity produced.

The A. B. Campbell Company works the entire State, and Mr. Manier represents business as being good, although collections not as free as might be desired. Twelve per cent. interest is charged on all contracts.

What Couldn't They do?

The possibilities of a house like the Chickering, Chase Brothers Company, of this city, and the Chase Brothers Piano Company, of Muskegon, Mich., are unlimited, for the reason that it is backed up by Mr. Hackley, Mr. Hume, Mr. Hillis and Mr. Moon, whose combined wealth represents between \$20,000,000 and \$30,000,000. Imagine what could be done with such a sum as this in the music business!

Mr. Dodge, in whose hands the management of the Chicago department has virtually been given, has many of the characteristics necessary for the successful operation of a large business.

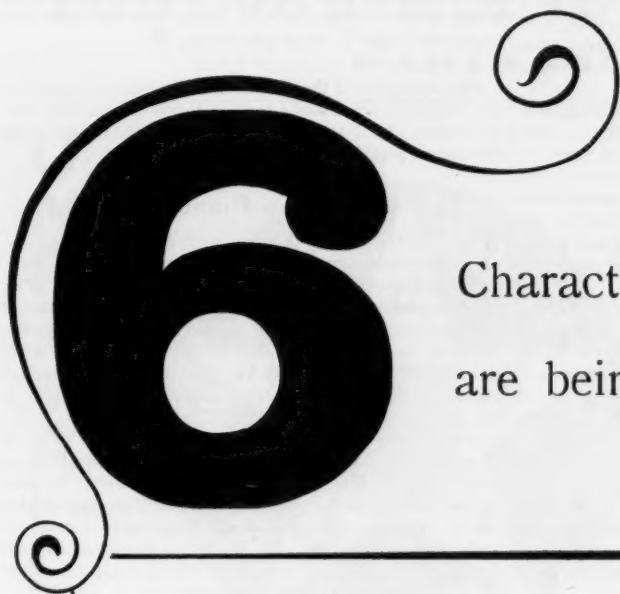
We understand that radical changes will be made in the manner of conducting the business of the house, and in the manufacture of the Chase Brothers piano, all of which will

P. J. Gildemeester, for Many Years Managing Partner of Messrs. Chickering & Sons.

Gildemeester & Kroeger

Henry Kroeger, for Twenty Years Superintendent of Factories of Messrs. Steinway & Sons.

Second Avenue and Twenty-first Street, New York.



Characteristics of the **VOSE PIANO** which are being recognized throughout the country.

TONE. ITS It is sweet, musical and powerful and sustains well.

SCALE. ITS It is thoroughly even and well balanced.

ACTION. ITS It is of the best, and well regulated.

TOUCH. ITS It is firm and elastic.

CONSTRUCTION. ITS

The best material is used and great care is shown in its workmanship and finish.

ARTISTIC DESIGN OF CASES. ITS

It is especially noticeable.

These have attracted the attention of purchasers and have made the **VOSE** one of the easiest sellers in the market to-day.

**Vose & Sons
Piano Co.**

174 TREMONT ST., BOSTON.

be for the benefit of the business and greatly to the advantage of the instrument.

Mr. M. J. Chase, the president of both the incorporations, is again in the West on an important business trip.

It Is a Stencil.

A letter to one of the manufacturers and dealers of this city from a professor of music in Mansfield, Ohio, asks whether the Thompson Music Company, of this city, is manufacturing pianos.

The gentleman who received this letter requested THE MUSICAL COURIER to answer the question, which it does by saying that the Thompson Music Company never manufactured pianos, and that any piano which contains the concern's stencil is simply a piano that is made for it and consequently comes under the heading of a cheap box.

No responsible maker with any regard for his name would consent to put another firm's name on his instruments.

A Testimonial for the Conover.

The Winona Seminary, at Winona, Minn., which institution, by the way, announces that it is for ladies, which probably means it is for girls, recently purchased a carload of Conover pianos from the Chicago Cottage Organ Company, and furnished the manufacturers with the letter printed below. This seminary, by the way, is large and flourishing, and has 18 music rooms, with the necessary number of competent teachers:

WINONA, Minn., October 6, 1894.

Chicago Cottage Organ Company, Chicago, Ill.:

GENTLEMEN—The carload of Conover pianos purchased of you, through Bell's Music House, of this city, for use of the teachers in Winona Seminary, came August 20, and have been thoroughly tested, and we wish to express our appreciation of their merits. They possess a clear, sweet and exceedingly pure tone; the scale is perfect, the touch elastic; they have great power and brilliancy, good singing quality of tone, fine repeating action, and all the artistic points. We selected the Conover for the best, and they are just as represented. Yours respectfully, FRANCISCAN SISTERS.

How They Are Beginning.

The Olson & Comstock Company is having an excellent trade in all the different lines, which it may be as well to mention once more includes piano cases, stools and covers.

Increase Capital Stock.

The Reeder Piano and Organ Company at Peoria has certified to an increase in capital stock from \$5,000 to \$30,000.

Mrs. Cross Shows Her Work.

The Chicago Ceramic Association held an exhibition and sale this week. Among the artists whose work was noted was Mrs. N. A. Cross, the wife of Mr. R. W. Cross, of this city, who showed a cabinet of jeweled and gold wrought glass, which is a specialty she has brought to the standard of perfection. Everything pertaining to the table, buffet, cabinet and mantel in the way of crystal takes on an indescribable loveliness after passing under this artist's hands, and her exhibit was the almost constant centre of admiring throngs.

Personals.

Mr. Geo. Schleiffarth, who has been several years connected with the B. Shoninger Company as salesman, will sever his connection with the house January 1 next.

Mr. Fred Lohr, representing Hardman, Peck & Co., of New York, was in the city the early part of the week.

Mr. A. L. Jepson, of the Schiller Piano Company, of Oregon, Ill., was recently in the city. Mr. Jepson states that his factory is being worked thirteen hours a day and Sunday.

Mr. W. A. Munn, who has for several months been filling a position with the Chicago Cottage Organ Company, will sever his connection with that concern January 1. There is also reason for believing that Mr. W. N. Van Matre will shortly sever his connection with the company. Mr. Van Matre, it will be remembered, recently opened a wareroom for the sale of pianos and organs at Rockford, Ill., but whether he intends to devote his undivided attention to the store there or take another position has not yet been decided.

Mr. Harry Plimpton is managing the business of Mr. Wm. H. Sherwood's coming tours through the South. Mason & Hamlin pianos will be used.

It is fair to surmise that Mr. Jarvis Peloubet will not be connected with Lyon & Healy after the expiration of his contract next February.

Mr. C. H. O. Houghton is still in town selling veneers.

Maj. C. F. Howes, of the Hallet & Davis Piano Company, of Boston, was a visitor to the city in the early part of the week.

A New Tuning Device.

MR. D. M. WHITE, formerly with the Mason & Hamlin Organ and Piano Company, recently patented a stringing and tuning device which has met with the approval of experts. Mr. White uses the lever principle, which has always been acknowledged as combining ease and accuracy of adjustment with stability.

Heretofore inventors, in order to bring the strings close enough together to enable the hammer to strike the three strings of each note, have arranged the levers nearly in line, one back of the other, as wrest pins are placed. The levers occupying more space than wrest pins, necessitated lengthening the "dead wire" from the plate bridge to the levers, which, in the short upper notes, is a great disadvantage, both to the quality of the tone of the piano and its standing in tune.

Mr. White's device consists of an L-shaped lever, the short arm of which fulcrums against the base of the plate bridge. The long arm of the lever, which is forked, is engaged by a screw wrest pin, having a shoulder above and below the lever, thereby insuring accurate adjustment, whether the pitch is sharpened or flattened. By an ingenious arrangement of the levers, the "dead wire" is of uniform length throughout the instrument. Projecting from the side of each lever is a stud, to which the string is attached by passing through and being wound around it, as to an ordinary wrest pin. The advantages claimed for this device are:

1. A straight draw from the sounding board bridge to the centre of each respective screw wrest pin.
2. Ease and accuracy of adjustment, no setting of the pin being necessary.
3. The screw wrest pin working in both the iron plate and wooden back avoids all danger of a metallic tone, and is not affected by heat, cold or dampness.
4. Any number of strings may be removed and replaced, on occasion, without injury.
5. The screws being made from ordinary wrest pins, no special tuning wrench is required.

Being a practical tuner himself, Mr. White has endeavored to make the work of the piano tuner as simple and easy as possible.

A piano containing this device has been on exhibition at No. 26 West Fifteenth street, New York, and has been examined by many expert piano makers and tuners, who unanimously pronounce it a complete success.

A stock company, to manufacture the pianos in New York, has been proposed to Mr. White, who is now in Boston exhibiting his improvement.

—Henry Steinert, formerly of the M. Steinert & Sons Company, has gone into the hat and cap business at Louisville, Ky., with a brother-in-law.

German Notes.

I. G. IRMLER, Saxonian court piano manufacturer, of Leipsic, has opened in Berlin branch warehouses at 32 Potsdamerstrasse, where also the American organs of Wilcox & White are for sale.

The committee of the United German Piano Manufacturers' Association has sent a petition to the Prussian minister of finance, Dr. Miquel, protesting against the introduction of a tax on pianos in Prussia.

The Automaton Piano Company.

THE Automaton Piano Company is having enormous success with its new treadle attachment, and is not allowing the grass to grow under its feet. The concern seems to be carrying out its threat of commencing suit indiscriminately against parties who are handling the Hupfeld device. In addition to the four or five suits already begun the company has now brought suits against Blasius & Sons, of Philadelphia, and Frank A. Stratton & Co., of New York.

The company has also brought suit against Miller & Hoene, of Pittsburg, who, together with Blasius & Sons, control the Hupfeld attachment for this country. In view of the activity of the Automaton Piano Company in this matter it seems strange that the firms mentioned above should continue to sell the Hupfeld attachment without forcing one of the suits to trial, in order to make a test case of it and to ascertain their legal status.

A New Work.

S. STEWART, the Philadelphia banjo manufacturer, and publisher of music for banjo, guitar and mandolin, will shortly publish P. W. Newton's "Practical School of Harmony for the Guitar." This work is probably the only one of the kind ever published in America, and embraces, as its name implies, a complete and practical course of lessons in harmony, chord construction and modulation, with numerous examples.

—Hendee & Ives have succeeded C. F. Hendee, of Norwalk, Conn.

—George W. Getts has succeeded D. J. Wright, of Devil's Lake, N. Dak.

—George W. Hastings, of Santa Cruz, Cal., is advertising an auction sale, and that he will retire from business.

—Dawson B. Kreider, for 15 years employed in the Miller organ factory, at Lebanon, Pa., committed suicide November 24 without cause apparent to those who knew him.

—A handsome gold badge of the Sons of the American Revolution was presented last Friday to Col. H. W. Hall, manager of Bailey's music rooms, in Burlington, Vt. The emblem was the gift of eleven friends.

OUR BUSINESS—

PIANO CASES.

OUR ADDRESS—

PHELPS & LYDDON,
Cor. Allen and Main Sts.,
Rochester, N. Y.



B

OARDMAN

& GRAY

P

IANOS

ESTABLISHED-1837

Royal Conservatory of Music (also Operatic and Dramatic High School), DRESDEN, GERMANY.

Thirty-eighth year. 47 different branches taught. Last year, 780 pupils 88 teachers, among whom for Theoretical branches are Felix Dräseke, Prof. Rischbieter, Prof. Dr. Ad. Stern, &c.; for Piano, Prof. Döring, Prof. Krantz; Chamber Music Virtuosa, Mrs. Rappoldi-Kahrer, Prof. Schmale, Sherwood, Tyson-Wolf, Mus. Doc., &c.; for Organ, Cantor and Organist Fährman, Music Director. Höpner, Organist Janssen; for String and Wind Instruments, the most prominent members of the Royal Court Orchestra, at the head of whom are Concertmaster Prof. Rappoldi and Concertmaster Fr. Grutzmacher; for Vocal Culture, Ifert, Fräul. von Kotzebue, Mann, Chamber Singer Miss Agl. Orgeni Ronnuberger, &c.; for the Stage, Court Opera Singer Eichberger, Court Actor Senff Georgi, &c. Education from the beginning to the finish. Full courses or single branches. Principal admission times, beginning of April and beginning of September. Admission granted also at other times. Prospectus and full list of teachers at the offices of THE MUSICAL COURIER and through

Prof. EUGEN KRANTZ, Director.

ORCHESTRIONS WITH CYLINDERS OR DISCS,



Fine instruments for the drawing room. Also *Quartet Orchestrons*, *Salon Orchestrons*, combination of piano and flute Self-playing. Recommended by

F. KAUFMANN & SON, Dresden A, Germany,

Imperial and Royal Court Orchestron Factory and Organ Factory. Proprietors of the Renowned ACOUSTIC CABINETS, in Dresden.

THE SCHIMMEL & NELSON PIANO CO. ■ MANUFACTURERS OF Strictly High Grade PIANOS.

FARIBAULT, MINN.

■ SEND FOR CATALOGUE

UNRIVALED



UNSURPASSED

THE COLBY PIANO CO.,

MANUFACTURERS OF

GRAND AND UPRIGHT PIANOS.

Factories and Main Offices: ERIE, PA.

CHICAGO: 327-329 WABASH AVENUE.

THE JULIUS N. BROWN CO., WESTERN

EDNA High Top Organs. **EDNA**
Chapel Organs.
Piano Cased Organs.

HIGH GRADE INSTRUMENTS ONLY.

THE EDNA PIANO AND ORGAN CO.,
MONROEVILLE, OHIO.

WRITE FOR CATALOGUE.

APPLY NOW FOR TERRITORY.

DO NOT CONFUSE THE

LEHR SEVEN OCTAVE PIANO STYLE ORGAN

WITH OTHER MAKES IMITATING IT.

THE LEHR opened the way for Seven Octave Organs and is far ahead of the procession in appearance, finish, tone and other improved qualities.

More sold than all other makes combined. THE LEHR IS THE STANDARD.

Address for Prices and New Catalogue,

H. LEHR & CO., Easton, Pa

Have you seen our

- NEW CATALOGUE? -

If not, send for it.

Farrand & Votey Organ Co.,

Branch Offices: 1945 Park Avenue, New York.
369 Dearborn Street, Chicago.
36 6th Street, Pittsburg, Pa.

Detroit, Mich.

WE may be able to show you a thing or two about Organs if you will give us a chance by ordering a sample. Our Organs sell and satisfy.

THE ANN ARBOR ORGAN CO.,

High Grade Organ Makers,

ANN ARBOR, MICH, U. S. A.

R. SINGEWALD, DRESDEN, GERMANY,

MANUFACTURER AND LICENSEE OF

Accordions and Symphonion Music Boxes and
Victoria and Gloria Organettes. Greatest Novelties.

EXPORTER OF ALL KINDS OF MUSICAL INSTRUMENTS AND ARTICLES.

ILLUSTRATED CATALOGUE, WITH PRICES, FREE

ORGAN PIPES.

Wood and Metal. Flue and Reed. Voice or Unvoiced.
Front Pipes Decorated in the Highest Style of the Art.

PIPE ORGAN MATERIALS.

Keys, Pedals, Action Parts, Wires, &c. All guaranteed strictly first class.

SAMUEL PIERCE, Established 1847, **READING, MASS.**

MUSIC TRADE Credit Ratings

THOMPSON REPORTING CO.,

10 Tremont Street, - - BOSTON, MASS

IN PRESS.

"JACINTA,"

Mexican Comic Opera by

... A. G. ROBYN.

Composer of "ANSWER."

HARRY PEPPER & CO.,

57 West 42d Street, New York City.

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Established 1856.

DAVID H. SCHMIDT,
(Successor to Schmidt & Co.)

FELT COVERER OF PIANOFORTE HAMMERS,

312-314 East 22d Street,
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Counsellors in Patent Causes,

ATLANTIC BUILDING, WASHINGTON, D. C.

CORRESPONDENCE SOLICITED.

Weaver Organs

Easy to sell,
Hard to wear out,
Always satisfactory.

INVESTIGATE...

Weaver Organ and Piano Co.,
YORK, PA.

JARDINE & SON,

ORGAN BUILDERS,

819 & 820 East 39th St., New York

LIST OF OUR LARGEST GRAND ORGANS,

Fifth Ave. Cathedral, N. Y.
4 manuals; St. George's Ch.
N. Y.; 4; St. Paul's M. E. Ch.
N. Y.; 4; Fifth Ave. Pres.
Ch., N. Y.; 3; Brooklyn Taber-
nacle, 4; First Presbyterian
Philadelphia, 3; Trinity Ch.
San Francisco, 3; Christ Ch.
New Orleans, 3; and Pitts-
burgh R. C. Cathedral, 4.



THE
MILLER ORGAN
IS THE
BEST
AND
Most Salable
ORGAN
OF
TO-DAY.



AGENTS WANTED Where we are not represented. Catalogue, &c., free.

MILLER ORGAN CO.,
LEBANON, PA.

NO ADVANCE IN SPITE OF THE TARIFF.

No. 19 Violin E Strings.

STRONGEST IN THE WORLD



FOR
SALE
AT
ALL
MUSIC
STORES.

CAN'T SAW THEM OFF.

OUR NEW CATALOGUE NOW READY.

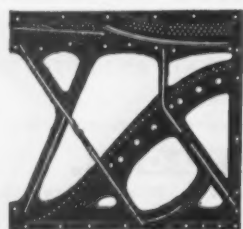
LAKE SIDE
PIANOS AND ORGANS
MANUFACTURED BY
TRYBER & SWEETLAND
246, 248 & 250 W. LAKE ST.
CHICAGO
CORRESPONDENCE INVITED.

HAMMACHER, SCHLEMMER & CO.

209 BOWERY, NEW YORK

Piano and Organ MATERIALS AND TOOLS.

CATALOGUES UPON APPLICATION.



WICKHAM, CHAPMAN & CO.

MANUFACTURERS OF

PIANO PLATES.

CAST, DRILLED, PINNED AND ORNAMENTED.

ALSO

PIANO HARDWARE

SPRINGFIELD, OHIO.

G. CHEVREL.

Designer and Maker of Artistic Marquetry.

GOLD MEDAL, PARIS EXPOSITION, 1889.

PANELS AND NAME BOARDS FOR PIANOS AND ORGANS A SPECIALTY.
PARIS, FRANCE.

SAMPLES ON HAND FOR INSPECTION AT

WILLIAM TONK & BRO., Agents for United States and Canada, 26 WARREN ST., NEW YORK.
371 WABASH AVE., CHICAGO.

Diamond Hard Oil Polish is used for Polishing, Reviving and Cleaning any Article having a Polished, Varnished or Oiled Surface.

FIRST PREMIUM, CONNECTICUT STATE FAIR,
1890, '91, '92 and '93.

HARTFORD DIAMOND POLISH CO.,

MANUFACTURERS,

HARTFORD, CONN., U. S. A.

Equally good for Pianos or Organs.

AGENTS WANTED

THE JEWETT UPRIGHT PIANOS.

Illustrated Catalogue and Price List on Application.

JEWETT PIANO CO., Manufacturers,
LEOMINSTER, MASS.

RICHARDSON

HIGHEST GRADE OF WORK.
PIANO
MANUFACTURERS,
Send for Estimates.
REASONABLE PRICES.

Piano Case Co.,

LEOMINSTER, MASS.

BABY, PARLOR AND CONCERT GRAND PIANO CASES A SPECIALTY.

Sounding Boards, Wrest Planks,

— do., do. —

L. F. HEPBURN & CO.,

ROOM 79, BIBLE HOUSE, NEW YORK.

Factories and Mills - - Stratford and Oregon, Fulton Co., N. Y.



FOR ARTISTS' USE

Barrows Music Company
SAGINAW, MICH.

F. MUEHLFELD & CO.,

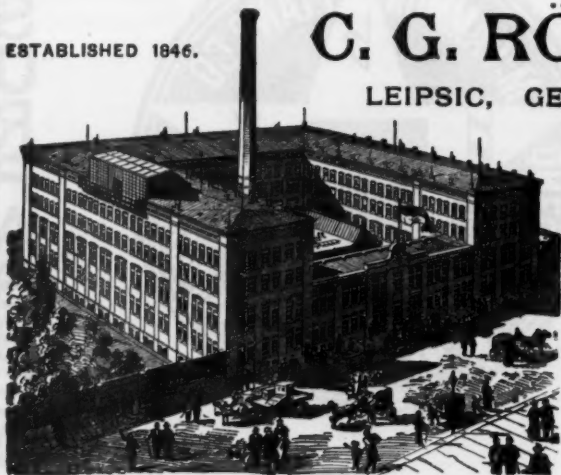
Piano Manufacturers.

511 & 513 E. 137th St., NEW YORK.

ESTABLISHED 1846.

C. G. RÖDER,

LEIPSIK, GERMANY,

Music Engraving
and Printing,
Lithography and
Typography,Bids to invite Music
Houses to apply for
Estimates of Manu-
scripts to be engraved
and printed. Most
perfect and quickest
execution; liberal
conditions.

LARGEST HOUSE for MUSIC ENGRAVING and PRINTING.

Specimens of Printing, Title Samples and Price List free on application.

WE MANUFACTURE THE

POOLE & STUART PIANOS.

Dealers will find them just what they want.

5 APPLETON ST., BOSTON, MASS.

ESTD BASS STRINGS 1867
PIANO CARVING
SAWED & ENGRAVED PANELS
FRANCIS RAMACCIOTTI
162 & 164 WEST 27TH ST. N.Y.Martin Piano Trucks,
THE ONLY PRACTICAL TRUCK MADE.

For catalogues and prices address

C. H. MARTIN & CO.,
SIOUX CITY IA.

BUSINESS ESTABLISHED IN 1851.

The C. S. STONE

Piano Cases

ARE THE BEST.

ERVING, MASS.



C. F. HANSON & CO.,

MANUFACTURERS OF

INSTRUMENT COVERS

for Banjos, Guitars, Mandolins, &c., in Felt and Canvas
lined. We are well known to the Jobbing Trade as making the
best in the market. Our trade mark is on every button. Send
direct to us: 317 Main St., Worcester, Mass., or 178
Tremont St., Boston, Mass.Piano Scales, Designs, Drawings
AND PATTERNSon hand and made to order. Regulating and
Repairing done.

HASTINGS & SON,

Experts in Piano Construction (over 30 years'
experience),
39 W. 125th Street, NEW YORK.

ISAAC I. COLE & SON

Manufacturers and Dealers in

VENEERS,

And Importers of

FANCY WOODS,

426 and 427 East Eighth St., East River,
NEW YORK.

ROBT. M. WEBB,

Felt Cloth and Punchings.

MAKER OF

PIANO HAMMERS.

SOLE AGENCY FOR

Billon's French Hammer Felt,

28 Union Square, NEW YORK.



G. O'CONOR

Manufacturer
and Carver

Piano Legs.

LYRES and

PILASTERS

IN A VARIETY OF
STYLES.Orders from dealers prompt-
ly attended to.

FACTORY:

510 & 512 West 35th St.

Bet. 10th and 11th Aves.
NEW YORK.

HOW TO GET TRADE.

UNDER this head we expect to give each week valuable suggestions to dealers in pianos, organs and musical merchandise. We will try to answer any questions about advertising which our subscribers send in, and will reproduce and criticise advertisements which they now use if it is desired.

We are also prepared to furnish bright and original advertising matter to those who wish it, daily, weekly or monthly, at very moderate charges.

The original ads. published each week may be readily adapted to suit any store and any locality. If such use is made of them we would be glad to know it, and to receive marked copies of the papers containing them.

HINTS FOR ADVERTISERS.

By Charles Austin Bates.

No. LX.

For a short advertisement, full of suggestions, this one from Grand Rapids is particularly good:

CHICKERING ARE ONLY A LITTLE
PIANOS HIGHER IN PRICE
THAN OTHER GOOD PIANOS.
WHY NOT HAVE THE BEST?
WHITNEY-MARVIN MUSIC CO.,
25 and 27 South Division street,
GRAND RAPIDS.
141, 143 and 145 Woodward Ave.,
DETROIT, MICH.

If I were selling a high priced piano I would advertise the fact that it was high priced. I would make a special point of that fact, and I believe it could be made a strong thing in an advertisement.

The Mason & Hamlin Organ and Piano Company send out to their agents a large proof sheet, containing forty advertisements of varying sizes. The idea is a good one, and if the advertisements were good it would undoubtedly be a great help to the agents.

It is unfortunate that such enterprise as is evinced should be wasted on such a poor lot of ads. There is no distinct character in these ads. There are not more than two of them that seem to be any relation to any of the others. Each one stands by itself. There is no system shown. Among them are several fairly good ads., but by sending out such a motley assortment Mason & Hamlin miss one of the very best things in advertising.

Their advertising effort should be characteristic, and should work systematically. If the ads. all have the same general appearance each one will strengthen all the others. In most of these ads. the name "Mason & Hamlin" is printed in a certain style of letter. This shows that the company appreciates the value of a trade mark, and the idea ought to be carried to the extent of making the advertisements all look alike in the general style of their display.

This lot of ads. has evidently been collected from the ads. published at different times in different papers and under differing conditions by the Mason & Hamlin Company. A better way would be to have a complete series prepared by some one person all at one time, so that each advertisement will embody the ideas which all of them are meant to express. They may be of all conceivable sizes and shapes, if it is thought best, but all of them should retain the same general characteristics.

The advertising of Lyon & Healy, of Chicago, is generally of remarkably good quality. A recent idea of theirs, which appeared in the Chicago "Inter-Ocean" November 25, was quite striking, although it may not be entirely new. Reading notices were clipped from other papers, and across the face of them was written in large black letters, "Note this." The whole thing was then reproduced by the photo-

engraving process, and the plate printed in the "Inter-Ocean." The first impression given by a glance at that page would be that some one had taken a lead pencil and marked this particular matter. It is pretty sure that nine people out of ten would look to see what it was about, at any rate, and that is all that display can be expected to do for an advertisement. It gains the first glance, and then if people are interested they will read the ad.

In the Washington "Capital" E. F. Droop & Sons publish a very effective advertisement of the Steinway piano. I should think that the same matter might be made useful by other dealers in the Steinway.

We challenge any honest person to controvert the fact that the Steinway & Sons manufacturing works have become the most extensive and celebrated establishment of its kind in the world, and that solely through the extraordinary merits of their instruments and their thoroughly sterling and lasting qualities. WAGNER, LISZT, RUBINSTEIN, BERLIOZ, PADEREWSKI have all indorsed THE STEINWAY. It holds the Prince of Wales Grand Gold Medal.

E. F. DROOP & SONS,

925 PENNSYLVANIA AVENUE,
916 D STREET NORTHWEST.

The advertising of W. J. Dyer & Brother, of St. Paul, is generally good. Sometimes it is better than at others. I think this ad. is a particularly good one:

You Know, of course,
in a General Way,
that the

MEHLIN
PIANO

is a superior instrument. Everybody does. But are you acquainted with those finer artistic qualities peculiar to the Mehlins that raise it head and shoulders above any other Piano made in the West? The Mehlins is made right here in Minneapolis. Cheap Pianos can be made anywhere, but a Piano like the Mehlins is a credit and honor to any State.

We control the entire output as Sole Factors and make manufacturers' prices, saving you wholesaler's and retailer's profits as well as heavy freights. No other strictly high grade Piano in the world can be bought to such advantage. A little down, with easy monthly payments, and a Mehlins is yours.

W. J. Dyer & Brother,
509 and 511 Nicollet Ave.

In advertising a bargain sale Mr. F. J. Schwankovsky, of Detroit, says:

STOCK SALE.

Constant supervision is the price of success. As reasonable pruning is to a tree, so are Closing Out Sales to the growth of business. These prices tell how we manage by exceptionally low prices to close out our stock at the most reasonable time of the year: (Prices.)

In Wheeling, W. Va., Messrs. F. W. Baumer & Co. take one inch space across the top of a six column paper in which to make the statement "The Krakauer piano for sale only by F. W. Baumer & Co." That's more space wasted, or nearly wasted. It would have been very much better if they had taken another inch straight across the page in order to tell somebody something about the Krakauer piano. Perhaps they have been advertising the Krakauer, and for that reason they imagine that everybody in their territory knows as much about it as they do. It's a mistake. Each advertisement ought to stand by itself. It ought to be complete in itself and not depend for its effectiveness on

the ads. that people have seen previously. When a man takes a whole page and puts a few words on it people will say, "That is a very fine ad., and the advertiser has lots of nerve;" but it is not the kind of advertising that is likely to sell pianos. Some of the smartest advertising I have ever seen was not good advertising. It is very easy to be smart.

This advertisement from the Chicago "Evening Journal" is just such a one as I would expect to find in the Podunk "Daily Clarion."

It does really seem a shame to waste expensive advertising space in this way. In a small country town it is rather to be expected, because nothing matters very much there anyway.

FOR—
STEINWAY
A. B. CHASE, VOSE & SONS,
and STERLING
PIANOS.
ERARD HARPS,
REGINA MUSIC BOXES,
VOCALION CHURCH ORGANS,
VISIT
the warerooms of
LYON, POTTER & CO.,
Pianos for rent.
Tuning . . . 174 WABASH AVENUE.

I should think that if Lyon, Potter & Co. had not time to prepare something better than this, they had better hire somebody to do it.

Mr. Ramsdell seems to look upon life through the spectacles of a humorist. He certainly is capable of writing remarkably good advertising, and, as a general thing, he does it. This little ad. is an example of the good kind:

YOUNG GENTLEMEN OF THE UNIVERSITY:

We business boys of an older growth are quite as much puzzled to know when, where and how to advertise as you are over your studies. I am free to confess I have an innate feeling that what I might say to you of the

"Weber" and "Ivers & Pond" Pianos,
No. 1111 Chestnut St.,

would not be received in that spirit of bubbling enthusiasm which would prevail upon the announcement of victory by your football team. Still we "cast our bread upon the waters," hoping that in the near future, when you and the Normal girl have settled down to the problem of life, one of the factors in the sum of addition, multiplication and bliss will be a PIANO of

J. G. RAMSDELL.

Open Evenings.

It may not be of the sort that will result in direct inquiries, but it is full of the kindly feeling which will make people think that Mr. Ramsdell is a pretty nice sort of man, any way, even if he does sell pianos.

Editor The Musical Courier:

MY DEAR SIR—Kindly accept thanks for the space you have given me in issue of the 28th inst.

Your able critic certainly knows piano advertising from the "magnificently carved lyre" species up or down; and when he denominated mine the "worst" he most certainly placed me a niche above any eminence I ever dreamed of reaching.

Yours respectfully,

Dictated by

J. G. RAMSDELL,
1111 Chestnut street, Philadelphia.

I notice that quite a number of piano dealers are using in their advertisements some abominable illustrations. An

THE **AUTOMATION PIANO** IS TO BE FOUND IN THE WAREROOMS

of almost every reputable Piano House in New York City. 500 testimonials from prominent users. Write for Circulars.

FACTORY: 675 HUDSON ST.; WAREROOMS: 1199 BROADWAY, NEW YORK.

epidemic of this sort of thing seems to have broken out all over the country at once.

The pictures do not adequately represent any piano. No reputable dealer would have a piano in his store that looked at all like those pictured in these advertisements. In very many of them there is an effort at coarse fun, which is in exceedingly bad taste in advertising pianos. The supposition is that the piano dealer is addressing the best and most refined portion of the community. He ought to be just as careful in the wording and dress of his advertisements as he would be in the clothes he would wear and the words he would use in the best parlor in his community. Clownishness has no place in business or in advertising. It may be very well for a saloon keeper or a cigar store, but even these I believe will accomplish better results by carrying on their business in a dignified way.

These alleged comic illustrations are bad in any business, but they are worse in the piano business than in any other. They are about four times worse than no advertising at all. If they cost twenty-five cents apiece, the dealer had better pay two dollars and a half for the purpose of keeping them out of his ad.

These cuts are probably furnished by some advertising syndicate, which also sends out matter to go along with them—matter which is probably written by somebody who knows absolutely nothing about piano advertising. I know of one dealer who uses some of the cuts, but does not use the matter. I was surprised when I found that he was using the cuts, because I have always considered him a good advertiser.

Merited Praise for the Steck.

BELTON, Tex., November 23, 1894.

Messrs. Hollingsworth, Bullington & Co., Dallas, Tex.

GENTLEMEN—I write to thank you for the pleasure I received in Dallas in playing upon the excellent Steck piano. It gives me much satisfaction to say that this instrument has won me for several years by merit alone.

I find it most conscientiously made, of the finest workmanship, and as a natural consequence exhibiting those qualities of tone, richness, variety and sonority which are required of the best pianos. I unhesitatingly name it as one of the few leading pianos of America.

Very cordially yours, GEORGIETTA LAY,
Pianist of the Ellen Beach Yaw Company.

The New York Key Company Goes to New Hampshire.

THE New York Key Company, which has been doing business several years at the corner of Forty-first street and Tenth avenue, has accepted a most advantageous offer from the citizens of Peterborough, N. H., and April 1 will remove their entire key plant to that point.

The building which has been placed at the company's disposal was formerly a shoe shop and is 200 feet long, 50 feet wide and five stories high. It is supplied with water power of 80 horse capacity and has also a 50 horse power Corliss engine. The building is steam heated throughout, and is finished with all modern appointments. The supply of spring water, so essential in the working of ivory, is unlimited and was one of the strong inducements taken into consideration by the key company in making the change. The building is in the centre of the town and is convenient for shipping.

The company proposes to take with it about 30 families, the heads of which are at present in its employ.

Hagen, Ruefer & Co., manufacturers of the piano of that name, will probably move their plant and occupy a portion of the Key Company's building in Peterborough.

Packard Testimonials.

THE following additional testimonials have been received by the Fort Wayne Organ Company.

CHICAGO, October 17, 1891.

The Fort Wayne Organ Company:

GENTLEMEN—The Packard combination organ, which I examined and listened to this morning at the Root & Sons' warerooms, I find a noteworthy instrument.

The harp angelica, piccolo, 'cello and diapason are possessed of such beauty of tone that they become very valuable solo stops. The power of the full organ is beyond that which one could expect from the number of sets of reeds; individuality of the different registers is plainly felt, yet the blending gives a fine ensemble.

Yours very truly, HARRISON M. WILD.

NEW YORK, September 22, 1891.

Fort Wayne Organ Company:

MR. L. E. THAYER, MY DEAR SIR—Allow me to express my gratification with the Packard organ, which I was privileged to hear and to try to-day. Its variety of effect is surprising, its beauty of tone charming, and its power amazing. I was especially struck with the characteristic quality of several registers. Indeed, I could hardly believe that the tone came from reeds and not pipes. I congratulate you upon this great improvement in the reed organ.

Respectfully yours, S. N. PENFIELD,
Ex-President National Music Teachers' Association, now President of the New York State Association.

NEW YORK, September 23, 1891.

Fort Wayne Organ Company:

GENTLEMEN—A thorough examination of the Packard combination organ convinces me that you have practically solved the problem of obtaining the pipe quality of tone in a reed organ. The effects that can be obtained from this extraordinary organ are as surprising as they are gratifying to musicians. The full power of the organ is grandly sonorous, and the smooth and flowing quality of its tone is positively captivating.

Yours truly, AD. NEUENDORFF,
Orchestra Leader and Conductor.

NEW YORK, September 23, 1891.

Fort Wayne Organ Company:

DEAR SIR—I have examined your new Packard organ and find it to possess more of the character of the genuine pipe organ than any reed organ I have ever seen or played upon. For beauty, sweetness and grandness of tone it is unsurpassed. The precision of its touch fairly rivals that of the piano. Its solo stops and combination make it a most desirable instrument for the home practice of concert organists. Wishing you every success with the new instrument, I am

Yours cordially, WALTER R. JOHNSTON,
For 43 years organist of the St. Paul M. E. Church, on Fifth avenue.

NEW YORK, September, 1891.

To Fort Wayne Organ Company:

L. E. THAYER, DEAR SIR—I had the pleasure of examining your Packard grand combination organ. In no other reed organ have I found the quality of the reeds so much resemble the diapason tone of a pipe organ. The power of the full organ is great and sonorous.

Yours respectfully, FRANK G. DOSSERT,
Organist of Stephen's Church, New York.

NEW YORK, September 24, 1891.

Fort Wayne Organ Company, Fort Wayne, Ind.:

GENTLEMEN—I have examined your new Packard organ. I find that the organ possesses more tone quality and variety of characteristic stops than any reed organ I have had occasion to play. I wish to congratulate you on your remarkable success in bringing out a reed organ almost to the perfection of a pipe organ.

Respectfully, L. WEINSTEIN,
Organist of St. Augustine's Church and Madison Avenue Temple, New York.

NEW YORK, September 25, 1891.

Fort Wayne Organ Company:

GENTLEMEN—I had great pleasure in examining the Packard grand combination organ. I was at once struck with the wonderful power, as well as with the pipe-like quality of tone. Though only a reed organ it produces the effect of a pipe organ.

Yours respectfully, CHARLES WELS,
Organist and Composer.

One Way to Sell Pianos.

A DEALER of whom it has been said that "he makes pianos while you wait," recently sent a piano on approval to one of the suburbs of a large city. The price he put on it was \$475, about \$300 in excess of its regular price. A few days afterward he called at the house and rang the bell; the door was opened and he entered the hall, but before he could speak another man rushed through the doorway, and without taking the slightest notice of the dealer, began to talk to the lady of the house, running down the piano, and finally said:

"Why, this man is cheating you, asking you \$475 for that piano! I will sell you one just as good for \$275."

Here the dealer interrupted, saying to the lady:

"Look here, I'll sell you that piano for \$275"; then turning to the man, "Now, what have you got to say?"

The lady took the piano, and the two men, when out of sight of the house, congratulated each other upon the success of their little game.

—Schmauch's music store in Hazleton, Pa., was scorched last week. The damage was slight.

—Cressy, Jones & Allen, Portland, Me., have purchased the Albert Smith music store on Congress street, and will continue the business.

—The factory building at 510 First avenue, New York, owned by Jacob Doll, piano case manufacturer, was damaged to the extent of \$1,000, November 24, by fire.

—Mr. J. W. Pollett, manager of the New York warerooms of the Mason & Risch Vocalion Company, has returned from Boston, where he spent Thanksgiving week.

—F. W. Peabody, dealer at Haverhill, Mass., will shortly establish a branch store at Amesbury, Mass., in the old stand of R. E. Woolard's, on Main street. C. A. Peabody will be the manager.

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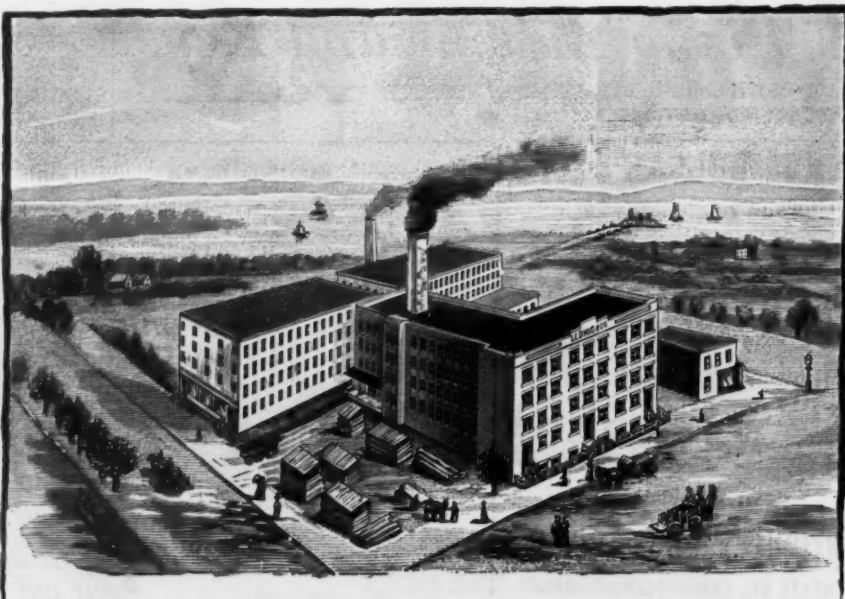
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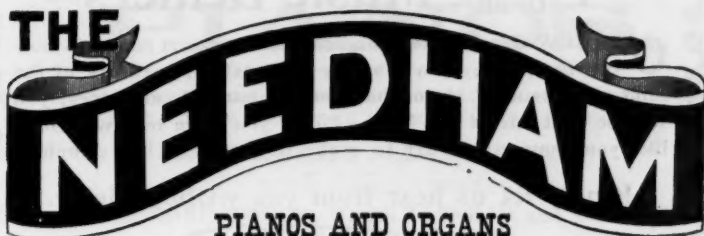
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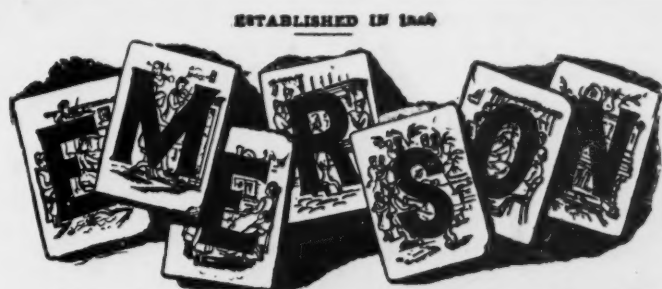
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